

49a-1945

Music

Sweethearts Of Rhythm's Success

Is Yarn Of Opportunity Cashed In

Chicago Defender 2-10-45

2-10-45

"Twas back in the early thirties when an advertisement appeared in most of the larger weekly papers asking all girls wishing a career in music to contact 'Jones,' Piney Woods, Miss Who is this Jones? Where is Piney Woods? asked many who saw themselves as future Duke Ellingtons, Cab Calloways, Louis Armstrongs, 'Cootie' Williamses and Gene Krupas. As a matter of fact, 'Jones' meant two Lee Jones and two wealthy bookpersons, Rae Lee Jones, directing agents in Washington, D. C. and teacher in the school, and Law-rence C. Jones, president of Piney Woods school. The advertisement bore fruit for in less than one semester from this collection of students the International Sweethearts of Rhythm were born.

Big Break Comes

For two years this aggregation traveled throughout the South, playing school proms and Saturday night dances for clubs and student groups. Occasionally they played on the same bill with 'name' bands and as the result various styles were copied and numerous arrangements borrowed until the band finally clicked as a 'starter.'

Its first big break came when a tour was arranged through the middle west and east that included an engagement at the Apollo theatre in New York. Following this engagement the booking agents in cities like Indianapolis, Chicago, Detroit and Cleveland became interested while southern cities like New Orleans, Birmingham, and Memphis actually pleaded for the band. In this way the little Mississippi school that already boasted a fine traveling baseball team was becoming nationally known. Musicians like Valada Snow, Jean Starr and others were now interested in joining the school band. And the management, hoping for 'name' rating was equally as much interested in listening to pleas. But this latter plan did not work out well and the pros didn't last long. In their places the band added, however, many girls from large eastern and western cities. And today almost every nationality on this broad land is included in the band's personnel.

The band composed of students was a money maker for the school because the payroll was practically nothing. Besides 'free' tuition and room and board the girls received the usual 'pay' allotted an amateur. Legend has it that the girls were given as little as \$3 per week spending money and their 'graduated' pay was hardly more than \$1.50 per day. They did, how-

ever, get the chance to see the North, live in fine hotels and watch pictures in theatre seats not marked 'jim crow roost,' which meant much to the girls, of whom most of the larger weekly papers meant may never have had the chance in music to contact 'Jones,' Piney Woods, Miss Who is this Jones? Where is Piney Woods? asked

An Idea Is Born

Then one evening the band found itself back in the South after a trip east with new ideas. Ideas that had developed during a meeting between manager Rae Lee Jones and two wealthy bookpersons, Rae Lee Jones, directing agents in Washington, D. C. and teacher in the school, and Lawrence C. Jones, president of Piney Woods school. The advertisement bore fruit for in less than one semester from this collection of students the International Sweethearts of Rhythm were born.

entitled to the regular pay of musicians. And so, while Lawrence C. Jones slept at the school Mrs. Jones, following a conference with the girls, hit upon the idea of 'running away.' And with the bus driver as well as those members of the band who might betray their departure snoozing in their rooms, Mrs. Jones allegedly stole the keys and hit the trail for near-by Memphis. In Memphis the bus abandoned the bus, paid up its storage in a garage and took a train for Washington, D. C., the band's new home.

And home it is for the Sweethearts of Rhythm now maintain jointly, one of the finest clubs, and quarters of any organization North or South. Here booking offices, rooms for living, rehearsals, sleeping, dining and recreation are spotlessly maintained. And this all belongs to the organization headed by Rae Lee Jones and Daniel Gary.

To pay for this a weekly sum was donated from each girl's check which is based on the regular union scale in some sections running as high as \$150 weekly. On the road where one nighters are played the girls are paid more but the same regulated fee comes out for the maintenance of the home in Washington.

Success Comes At Last

Professionally the name, 'Sweethearts of Rhythm' has mounted to the top. Practically every large city in the land has raved overland the band. Records have been set at Chicago's Regal; Los Angeles' Plantation club; in Detroit's Grey-Rag, 'Careless Love' and 'Tiger Rag.'

The Sweethearts of Rhythm organization is a powerful institution. An institution that has done much good for womanhood. It has taken girls out of the South, educated them—regular classes are conducted daily—and saved many a girl from possible ruin. In the

Southland a girl's reputation suffers more from carelessness than in the east and west, you know. And it isn't exactly improbable that some of those good looking girls who make up the Sweethearts of Rhythm might have digressed. With the band, and under the safe guidance of Rae Lee Jones, the character of the members remain above reproach. Everywhere they play booking agents, hotel managements and cafe owners actually scream, 'best behaved bunch we've seen.' The band plays the Downtown theatre here February 16 and we'll be among those attending.

New Book Tells How to Play Boogie

CHICAGO. — (ANP) — "Boogie Woogie Fundamentals," an instruction book for beginners in this style of piano playing, has just been published by Forester Music Publishers, Inc., in Chicago as written by Sharon Pease, noted piano columnist for Down Beat magazine.

Containing exercises and studies for both right and left hand, this style of playing progressively along with the secrets of improvising, according to the author, Completion of the book results in the student playing authentic boogie woogie. This is the third volume written by Mr. Pease. His first two books, he pointed out, give something of the history of this kind of music as well as transcribed examples of the styles of leading exponents of the art and are especially valuable to those who understand the fundamentals.

Journalists Say Jazz In New Orleans Classic

NEW ORLEANS. — (AP) — Take it from the French, American jazz as played in its native New Orleans is 'the classic period played by really great musicians.'

The French-journalists touring America as guests of the Office of War Information—were given a 'pure jazz' concert by 'Bunk' Johnson of the original 'Dixieland' combine and his five-piece band. Numbers included 'I Wish I Could Shimmy Like My Sister Kate,' 'Careless Love' and 'Tiger Rag.'

'We have heard jazz in France, diluted; and I have heard decadent jazz in New York,' commented 70-year-old Andree Viollis, of Paris. 'But this—this is the classic period played by really great musicians.'

414 Negro Artists Appear In 200 Camp Shows In Two Years

New York Age 2-10-45

WASHINGTON, D. C.—Like their brothers among the fighting forces all over the world Negro entertainers in more than 200 United Service Organizations Camp Show acts are covering themselves with glory in helping to maintain and boost morale, according to a report of activities of Negro units issued by the National War Fund, which finances the work of USO Camp Shows.) 2-10-45

(Appearing before audiences of both Negro and white service men, a total of 414 Negro artists have carried laughter, happiness and cheer to servicemen in fox holes, camps, jungles and hospitals, and are making a record as bright as that being made by members of their race among the fighting forces.

Since the inception of USO Camp Shows in 1942, Negro units have had an important part in presentations of six circuits, which include every theatre of military and naval operations. Negro Camp Show units are studded with the names of outstanding Negro stars as well as those of less-noted but equally-eager performers. Many of these names have never gleamed from the marquees of theatres or night clubs, but they brought sunshine and surcease to many a lonely doughboy and gop.

In the early days of the Red Circuit appeared a total of 68 entertainers in four different units, including Noble Sissle, Eubie Blake, Avis Andrews, Butterbeans and Suzie, Al Sear's orchestra, lines of chorines, Emory Evans and various dance and novelty teams.

The White Circuit boasted of such names as Lee Norman and his orchestra, Herbie Cowans' orchestra and the Peters Sisters, Victoria Vigil, Al and Billie Richards, Earl and Frances, Fetaque Sanders and others. 2-10-45

Negro artists who toured the Blue Circuit of early days included Minta Cato, Garner and Wilson, Ann Lewis, Vance and Lowry and others who comprised a total of 24 performers in 1942.

During 1943 and 1944, the Red and White Circuits were discontinued and replaced by the Victory Circuit, which to date has comprised a total of 168 entertainers in four different units. Outstanding per-

formers among these units were: Freddie and Flo, Margie Hall, Sandy Burns, Glenn and Jenkins, Spider Bruce, John Mason, John Vigil, Neal and Butchie, Spic and Span, Chuck and Chuckles, Patterson and Jackson, John Copper, Laura Watson, Sniles and Smiles, Strabury Russel and Julia, John Hopkin and others. 2-10-45

A total of 140 artists, in 28 units of five entertainers each, made up the Blue Circuit in 1943 and 1944, and included such names as George Williams and Roscoe, Dyla, Bobby Vincson, Alston and Young, Duke and Bertie Pilgrim, Hattie Green, Eddie Mathews, Jean Prater, Reuben Brown, Smitty and Dotty, Alberta Pryme, Alston Cole, Rosalie Young, Florence Parham, Derniece Harris and others.

The first Negro Overseas Circuit was organized in September, 1943, when Willie Bryant, Kenneth Spencer, Betty Logan, Julie Gardner and Juan Ramirez made an 11-week tour of the Caribbeans area.

Following this initial overseas tour, a second unit headed by Kenneth Spencer with Julie Gardner, Freddie and Flo, and Ann Lewis, made a six-month tour of the South Pacific, playing for eight weeks on Guadalcanal, during which they met up with Jack Benny-Carole Landis unit and put on a gala doubleheader, playing to an estimated 15,000 wildly enthusiastic G.I.'s.

At about the same time, another unit of five members, headed by Doc Wheeler, with Iva Bowen, Jack McGuire, Ethel Wise and Sandra Lee, visited North Africa, Corsica, Algiers and Italy.

During the latter part of 1944 another unit of six members, headed by Chauncey Lee, with Cora Green, Dave and Witty, Dodo Proctor and Lillian Thomas, toured North Africa, Persia and the Far East. In another unit, headed by Alberta Hunter, were Taps Miller, the Three Rhythm Rascals and Mae Gandy, who flew to the China-Burma-India area. In the fall of 1944, 18 entertainers, comprising the Gershwin opera, 'Porgy and Bess,' headed for the South Pacific, and are currently entertaining G.I.'s in that area. 2-10-45

Organize Concert Unit

An all-Negro Concert Unit, the first to be organized by Camp Shows, and headed by the famous

All American Jazz Band
N.Y. Amsterdam News
Esquire Magazine's 1945 All-American Jazz Band paints a vivid picture of the position Negro musicians have won in this giant division of the amusement industry or profession. Of the 44 musicians who won gold, and silver awards and mention as "new stars," only nine were white.

This annual poll by Esquire is the high-mark of achievement to which musicians strive, both white and colored.

The distinction means much in ratings, bookings, jobs.

Negro soprano, Caterina Jarboro, is composed of Negroes, went on tour appearing in Italy and the Europe January 15, 1945, and includes: Miller and Lee, Fetaque Sanders, Three Spencer Sisters, Little Jessie Thomas, Audrey James, "Honey Boy" Thompson, a piece orchestra headed by Snub Please, Mosley, wife an all-Negro Sports and Satchel Paige, Kenny seas Fox Hole Circuit in 1943, Washington and Brud Nolland, is in total of 64 entertainers have been process of organization. The first Hospital Circuit unit

recordings, etc. When a scientific poll is made of the opinion of qualified experts such as were chosen for that purpose on Esquire's Board of Jazz Experts, there is little in the way of successful challenge that can be made in connection with the final result.

The choices for the Gold Award were as follows: Cootie Williams, trumpet; Jay C. Higginbotham, trombone; Johnny Hodges, alto saxophone; Coleman Hawkins, tenor saxophone; Benny Goodman, clarinet; Teddy Wilson, piano; Al Casey, guitar; Oscar Pettiford, string bass; Sidney Catlett, drums; Red Norvo, vibraharp; Louis Armstrong, vocal; Mildred Bailey, vocal; Duke Ellington, arranger and band; and Buck Clayton (for the armed forces), trumpet. Only Goodman, Norvo and Miss Bailey are white in this selection.

Such honors mean plenty in breaking down racial barriers. In swing music above all other fields, including sports, more is being done to eliminate color prejudice than in any other profession or industry.

We congratulate these winners and hope that they will maintain their standards of musicianship that won them high honor and national favor.

Spirituals Go to War

In the North Carolina sharecropper's shanty where Glenn Settle grew up, his mother used to sing the old Negro spirituals to him. Between songs, she told him: "If white and colored folks just got to know each other better, everything would work out all right."

Using the old Southern spirituals as his tools, sturdy, mild-mannered Glenn T. Settle, now 48, has made a career out of his mother's advice. This week, his famed all-Negro choir of mixed voices, the "Wings Over Jordan" chorus, is headed for a 26-week battlefront tour—the first religious musical group to be given a U.S.O. booking.

For the past eight years the Rev. Mr. Settle has combined his choir work with the pastorate of Cleveland's Gethsemane Baptist Church. In over 1500 concerts

in 45 States and 374 consecutive Sunday radio broadcasts, he has proved that there is no U.S. color line when it comes to the old Negro hymns (*Swing Low, Sweet Chariot, Sometimes I feel Like a Motherless Child*, etc.). For the past year, servicemen and their chaplains have bombarded the Rev. Mr. Settle with requests to bring "Wings Over Jordan" overseas. Good-humored preacher-director Settle is convinced that U.S. servicemen are turning to religion more & more, and he offers as proof the two songs most popular with overseas fans of his broadcasts: *He'll Understand and Say Well Done* and *Just a Closer Walk With Thee*. In his warm, musical voice, the Rev. Mr. Settle usually introduces the choir's songs with a bit of sermonizing. While he and his 21-voice troop are traveling and singing abroad, he suspects that the fighting men "may also get a bit of sermon and Bible-reading now and then."

TIME, MARCH 12, 1945

Wings Over Jordan To Entertain Our Boys Overseas

NEW YORK.—(ANP)—The "Wings Over Jordan" cast is scheduled to begin its six month tour of overseas army camps under USO auspices in mid-March. The cast composed of 25 singers, marks the first an all-Negro charol group has entertained troops at the front. Led by Glenn T. Settle of Cleveland, "Wings Over Jordan" singer have been heard every Sunday morning at 10:30 for the past several years on the Columbia Broadcasting system.

Church choral groups from all over the country will take over the Sunday morning program for "Wings Over Jordan" when the unit leaves for the overseas tour.

Notes on Music

New Masses - 4-24-45
"FUN WITH MUSIC" at Carnegie Hall (April 7) brought together Bach and swing; Jimmy Savo and the dancers Mata and Hari—and to judge from the response of the large audience, the combination worked well. Yella Pessl and Teddy Wilson played a Bach concerto for two harpsichords; then Miss Pessl played solo and Teddy Wilson did some swinging of an old English song. Bernard Kundell played the violin, and Adelaide Bishop sang some arias. All in all, it was very enjoyable and very novel, though the harpsichord is no instrument to be listened to with advantage in Carnegie Hall, and much of the subtle playing in the Bach concerto was hopelessly lost.

Smith Recital At Bennett College

GREENSBORO, NC — Miss Thelma Smith, interpretive modern dancer, was enthusiastically received by an appreciative audience when she appeared in recital recently at Bennett College. A junior at college Miss Smith was presented by her classmates. All numbers on the program and the costumes were creations of the young artist. Included on the program were: *The Rose, Flirtation, Tea Time, The Star, Broadway Shuffle* and a *Military Tap*. With Miss Geraldine Patterson as soloist, Miss Smith gave a marvelous interpretation of the spiritual, *Nobody Knows De Trouble I've Seen*.

93 A highlight in the program, which came as a surprise to the audience, was the presentation of

Marian Anderson Gets Seven Curtain Calls In Carnegie Recital

Marian Anderson who is celebrating a decade of concert work, appeared in her third local recital at Carnegie Hall Sunday evening before a packed house. During this time adjectives of every description have been used to describe Miss Anderson's

performance, which captivated her audience. The singer pleased her listeners with several encores following certain groups of songs, and graciously took seven curtain calls at the end of the program. The audience was hesitant about leaving until she rendered "Ave Maria", as her final encore. The numbers which delighted the audience were "Bright Phoenix" by James Hood, "Hear the Wind Whispering" by Frida Sarsen-Bucky; "O Men From the Fields" by Christopher Thomas, a group of new songs sung by the noted contralto. When the singer rendered "Crucifixion" by John Payne, the house burst forth in thunderous applause. Her other numbers included

a lieder by Robert Schumann, "Stille Thraenen" and "Auftraege." She closed the evening's program with a group of Negro spirituals: "Way Up In Heaven" and "Hold On" by Hall Johnson, and "Great Gittin' Up Mornin'" by Lawrence Brown.

PRUTH M'FARLIN HEARD Negro Tenor, Victim of Infantile Paralysis, Sings, Seated

Pruth McFarlin, young Negro tenor who has been a musical protégé of James Melton and has studied with Frank LaForge, gave his first New York recital yesterday afternoon in Times Hall. A victim of infantile paralysis, he was obliged to sit while he sang, and this may have accounted for a lack of power in the singing, although the voice itself was not small.

Mr. McFarlin revealed an unusually attractive natural voice, pure, clear and full throughout a wide register. His intonation was exceptional and his phrasing was commendable, although his articulation was entirely inadequate. The style of singing was simple and direct and accordingly forceful. The weakness in Mr. McFarlin's art lies in his interpretation, which is lacking in contrast, color and dynamic character. Yesterday's program, ranging from Handel, Scarlatti, Salvator Rosa and Durante through Franz, Beethoven, Brahms, a French group and Negro spirituals, suffered accordingly, for there was a monotony that tended to kill interest.

Mr. McFarlin was excellently accompanied at the piano by his wife, Hazel McFarlin, a pupil of Ernesto Berumen. The audience was cordial in its reception of the program.

Sell-Out for Marian Anderson
Marian Anderson, contralto, made her third local appearance of the season in a recital given last night in Carnegie Hall before a sold-out house. Several of the offerings presented had not been sung previously by the artist. These included Schumann's "Stille Thraenen" and "Auftraege," in a group devoted to lyrics by that master; "Prithee, Celia," by the eighteenth-century composer, John Weldon, and "Bright Phoenix" by James Hood of the same period, and three new songs by contemporary Americans, Frieda Sarsen's "Hear the Wind Whisper," Christopher Thomas' "O Men From the Fields" and Herma Sigmande's "Spring and Love." The program also contained arias of Bach and Donizetti and a group of spirituals. Franz Rupp was the accompanist.



By Popular Request

'Wings Over Jordan' Choir Commissioned To Go Overseas

CLEVELAND, Ohio—The Wings Over Jordan Choir of the air and concert stage, has just been commissioned by the United States Government to carry the gospel in song and the spoken word to every theatre of war in the world. Significantly, Wings Over Jordan is the first spiritual organization ever to be so honored by the Government. The

choir will terminate its broadcasts in America with an unusual sketch to be presented on the Readers Digest weekly program originating from New York. This broadcast will dramatize the creation and remarkable progress of Wings Over Jordan which is recognized the world over as the most effective goodwill institution of this age.

The Columbia Broadcasting System in granting a leave of absence to Wings Over Jordan, asked Rev. Glenn T. Settle, its originator and director, to suggest a replacement for the regular Sunday morning broadcast of Wings Over Jordan. The Rev. Mr. Settle immediately suggested a series of prominent Negro choirs from various points in America to come on at the usual time of Wings Over Jordan for the period during the absence from the country of this famed aggregation. Glenn Howard Settle, son of Rev. Glenn T. Settle, will remain in America to direct and produce the broadcasts of the choirs from many cities in the States who will carry on until Wings Over Jordan returns to America.

Wings Over Jordan's date of sailing is a military secret. They will spend approximately six months overseas. It was revealed to the Rev. Mr. Settle in New York at the USO headquarters that a poll taken of the soldiers in the various theatres of war resulted in Wings Over Jordan being selected with a great margin over any other spiritual organization in America to come to bring cheer and comfort to them at this critical point in the world's history.

TEDDY WILSON RETURNS TO BENNY GOODMAN
NEW YORK (AP)—Teddy Wilson, hot pianist who attained international fame as a member of Benny Goodman's band, beginning in 1936, will again be a key member of the big orchestra now being assembled by the noted clarinetist when it opens March 28 at the Paramount Theatre.

Arlen, "Ac-cent-tchu-ate" Composer wrote Negro hits

The Negro idiom has carried the son of a Jewish cantor to the top in the popular music writing world. In the enviable position of having two numbers high on the Hit Parade at the same time is Harold Arlen, composer of hits for such Negro artists as Ethel Waters, Duke Ellington, Jimmie Lunceford, Cab Calloway and Bill Robinson.

Arlen's "Evelina" and "Ac-cent-tchu-ate the Positive" are on the way to No. 1 positions on the Hit Parade. He has had equally as high honors before, with such hits as "I Gotta Right to Sing the Blues," "Stormy Weather," "Let's Fall in Love," "Blues in the Night," "It's Only a Paper Moon," "As Long As I Live," "That Old Black Magic," and others.

Arlen was born Hyman Arluck 40 years ago in Buffalo, N.Y., the son of a cantor. At 7 he was singing in the choir, in high school he sang, played and arranged for bands.

He started composing when Vincent Youman's for whom he was working, rehearsing the cast of "Great Day," encouraged him to write a tune from a melody he was fiddling with at the piano. The number was "Get Happy" and its success started Arlen composing seriously.

Other Arlen hits include: "My Shining Hour," "Happiness Is a Thing Called Joe," sung by Ethel Waters in "Cabin in the Sky," "God's Country," "Over the Rainbow" and "The Last Time I Saw Paris."

Arlen's one so-called "serious" work to date has been "Reverend Johnson's Dream," which is subtitled "An American Negro Suite."

Jazz Is Termed Fascism's Enemy

LOUISVILLE — (ANP) — Earl (Fatha) Hines, noted band leader, discussed "American jazz, the Expression of Democracy and the Enemy of Fascism" last week in a lecture here before the University of Louisville School of music.

Hines revealed that jazz expresses the hope of a free people who have "a longing, a dissatisfaction and hunger for better life. It is based upon individuality which is contrary to the very fundamentals of Nazism."

The great 'Fatha' who was here for a week's engagement at the national theatre, brought a number of his instrumentalists to the university to illustrate the vicissitudes in the development of American jazz. He personally demonstrated on the piano historical jazz styles, starting with ragtime and ending with symphonic swing.

Through the office of Dean Dwight Anderson, Hines was invited to speak before the entire white section of the University of Louisville but the offer was rejected when it was discovered that an interracial assembly was forbidden. He then spoke before the music school which was open to everyone.

The same lecture will be repeated at Northwestern university when the famed swing pianist opens in Chicago at the New El Grotto night club on March 2.

GI Choir Sings in St. Paul Cathedral for First Time

LONDON—In the crypt of St. Paul's Cathedral, a choir of 43 soldiers from a field artillery group sang spirituals, marking the first time a colored musical unit had appeared in the historical church of England, where the remains of famous English soldiers lie.

Under the direction of Corporal Oliver S. D. Simms, 32, of 1800 13th St., N.W., Washington, D.C., "The Cassion Choir" sang nine numbers in a 40-minute program. Two of the spirituals, "Anyhow" and "There Is a Balm in Gilead" are special arrangements of Cpl. Sims, an Oberlin Conservatory of Music student.

Organized in February, 1944, by Chaplain (Captain) Hughes A. Robinson of Merchantville, N.J., at Camp Livingston, La., from two field artillery groups, the choir has appeared on radio programs in Louisiana, Oklahoma, Texas, and Massachusetts. The group is under the command of Colonel Wesley C. Brigham, of Providence, R. I.

Child Prodigy, 5, Masters Classics

WASHINGTON

By ISAAC BANNISTER

An ardent lover of piano music, having played that instrument since he was 3½ years old, Reuben Gamaliel Brown, 5-year-old son of Mr. and Mrs. Moses Brown of 533 Twenty-first Street, Northwest began playing the classics when he was 4 years old.

Having mastered the instrument by the time he was 4½, he began playing Beethoven's "Moonlight Sonata," then "Lieberstraum," by Liszt, and other classical numbers.

When he is practicing the classics, according to his parents, they have to miss their radio programs, and on hot summer days, his little playmates must play without him, for he will practice 4 and 5 hours at a stretch with no signs of fatigue.

The youngster, who lives in a musical environment since his father, once he starts playing the old classics at eventide literally plays them throughout the night, can concentrate on his musical studies for many hours at a time.

French Symphony Led By Rudolph Dunbar

PARIS — (ANP) — Rudolph Dunbar, Associated Negro Press war correspondent, was among those on the program of the recent French — American festival here that attracted more than 100,000 people.

The newsman, who has won international acclaim as a conductor, directed the French Symphony orchestra of the Place de l'Opera in Paris in "Rhapsody in Blue." A letter to Dunbar from Havas Agency, the organization that promoted that festival, said:

"I was very happy that you have accepted at our request to conduct the orchestra of the opera for the festival of which you added a particular cachet to the interpretation of Rhapsody conducted by you."

Grace Moore, opera star, opened the festivities outside the opera with "The Star Spangled Banner" and "the Marseillaise" to music by hand of the French Republican guard and the U. S. army.

Proceeds from the festival, which was sponsored by the Ministry of Information, will go to families of French veterans. Similar programs will be held in Marseilles, Nice, Rheims, Cherbourg and LeHavre.

Our Artists Produce, Yet Whites Control Outlets

By DON DELEIGHBUR
NEW YORK—Billboard, trade magazine, in a recent issue, revealed statistics on the amount of money earned by colored people in the hot music field that would lift your eyebrows higher than the shade on a bathroom window.

The fabulous fees that have been obtained in the southern one-night field and in northern vaudeville houses for colored name attractions is so fantastic that one has to scratch his head in wonderment.

According to William Mittler, personal manager for both Cab Calloway and Duke Ellington, these two orchestras grossed between them well over \$1,125,000 in 1944. Mittler said that Calloway's gross for 1943 was almost \$750,000 which, if any of the white bands, can rival. Ellington, on the other hand, grossed \$600,000.

Cootie Grosses \$500,000

Cootie Williams's orchestra, with the Ink Spots and Ella Fitzgerald, grossed over \$500,000 according to Moe Gale, the agent. Then there was Lionel Hampton who, according to his manager, Joe Glaser, pulled in \$350,000 in 1944. Hampton did twice as much in 1944 as in 1943 and Count Basie grossed \$400,000, according to Milt Ebbins, his manager.

All these pyrotechnical figures add to one thing. Here is a field in which colored produce and consume. Practically all this money came from the deep South where the ballrooms and theatres play exclusively colored bands and attractions, and in community theatres, such as the Apollo in New York, the Regal, Chicago; the Howard, Washington; the Royal, Baltimore, etc.

Yet, out of all this money, there is reason to doubt that any of these representatives had the controlling say-so in the business end of the game. All they do is produce, the colored public consumes, and the white boys take the money away.

No Colored Ownership

Of course, it is obvious that these musicians got a pretty good taste for themselves out of what they earned and their managers in most instances took out their rightful shares. But none of these producers has been revealed as owning any of the places where they play, although they have enough money to buy such places at will.

None of them has much say-so about where they are going to play except those who are big enough in name and stature to refuse outright to tour certain places in the South because of prejudice and Jim-crow that prevails down there.

There has yet to arise among those named above and others a man strong enough to organize, as Jimmy Petrillo did with the American Federation of Musicians which govern the actions of these men concerned here. Such a man would probably be a kind of Moses in the main field of income in the hot music sphere.

Contribution Negligible

Despite the excellent work these musicians have done in breaking through color lines and in establishing more cordial relationships between the races, the fact remains that their tangible contribution is negligible.

They own no radio stations although, according to these figures quoted above, Calloway, Ellington, Hampton, and Basie would possibly have pooled enough of their income to purchase one radio station at least, over which they could pipe their music to the nation without interference or dictation as to what they play and who they put on to play it.

Any combination of these band leaders could long ago have pooled enough money to buy one or more of the various recording companies that are floating around and from which millions of dollars are made of the talents of colored artists.

Slaves for Record Houses

But they, themselves, are tied up on contracts to such companies as Decca, Columbia, Victor, Okeh, and others, and have nothing to say about anything except the days the white man calls them to work.

It is well and good to have a lot of money in your pockets and be able to wine, dine and ball friends in hotels from coast to coast, get one's name and picture in the paper as shattering this record, and being the sensation here and the sensation there.

However, it would be far better if these reports told how Ellington was building his own Town Hall or Carnegie Hall in Chicago or Los Angeles; how Hampton was buying or had bought this major recording label and had set up a business to give deserving artists a chance;

Chance to Help Youth

How Basie was ear-marking fifty or one hundred thousand dollars a year for musical scholarships for deserving kids among whom might be future Lester Youngs, Earl Warrens, or Buck Claytons.

The same might go for Calloway who could be found investing some of his huge income in the purchase of theatres where our attractions could play under colored management and obtain the satisfaction of contributing to the

building of a strictly racial enterprise since they are the main factors in swing music.

So far, the only ones today I have talked to among the band leaders who show any indication of seeing such a day come have been Earl Hines, King Cole, and Al Cooper. The rest of the big moguls of swing are content, it seems, with the status quo.

'Rum and Cola' Author Arrives To Get Some of That \$\$\$ Flow

With all America singing and whistling *Rum and Coca-Cola*, the creator of the heady musical mixture—30-year-old Rupert Grant of Port of Spain, Trinidad—has arrived in our midst to claim a share of the gold torrent gushing into the laps of various exploiters of the song.

Grant, who has been a Calypso singer since 1931, wants only a "square deal," as he puts it, from those who have published his song, recorded it or in other ways are reaping huge profits from his creation.

The story of how *Rum and Coca-Cola* came into musical existence is an interesting one. Seems that each year during January and February in Trinidad there is a "Carnival" season at which time groups of Calypso singers make a stand in a huge tent where crowds come to hear them. Each of the singers is the author of one or more songs which are collected in a booklet and sold for fifty cents so that the audience may join in with the singers. During the '43 carnival season, Grant's hit was included in the booklet. He had been inspired to write it when American bases brought in many servicemen who always drank rum and coke. Maury Amsterdam visiting the island heard the tune, brought it back to America and you know the rest, especially how it zoomed after the Andrews Sisters' recording.

BECOMES CELEBRITY

Grant had no idea that this tune was any more unusual than the others until *Time* magazine sought him out for an interview and pictures. He wondered about this sudden popularity until word drifted back from America of the sensational success of the tune.

There was only one thing to do—go to America to share in the wind-fall his tune was creating. This he did pronto and now is prepared to take legal steps to protect his interest.

Count Basie Wins Award

NEW YORK.—Count Basie, the "Jump King of Swing", has been voted the annual Orchestra World Achievement Award as the outstanding musician of 1944, it was announced this week by the editors of the national music trade magazine.

Basie was an easy winner over his nearest rivals in being elected to the high honor. Ballots in the poll were received from all over the world, and showed the Count to be a particular favorite with members of the armed forces both at home and on far-flung battlefronts.

This marks but another of the many polls the Count won during 1944, a year that saw the "Jump King" scale new and greater musical heights.

The Basie band is currently in Manhattan at the Blue Room of Maria Kramer's Hotel Lincoln, one of the top dance spots in the nation, for a return engagement that will extend through February 13.

NEW VERSES

All Calypso singers have colorful names. Grant's is Lord Invader. By the way, he has added two verses to the song. One questions the Andrews Sisters' pronunciations and another tells America that the folk in Trinidad are well educated. While there, the Lord Invader is the guest of Owen Gilman, a promoter of American Carnivals, which are counterpart of those held in Trinidad.

Grant was in America once before back in 1941 at which time he made several recordings with Gerald Clark but there were no hits like this one.

Ellabelle Davis Sings In Cuba, Mexico

Ellabelle Davis, an American Negro soprano who scored such a notable success this season in her debut appearance at Town Hall and as soloist with the New York Philharmonic—leaves this week to fill her first concert engagements outside of the United States. Miss Davis will give a recital in Havana, Cuba and will then fly to Mexico City where she is scheduled to make five appearances during August—two as soloist with the Orquesta Filarmónica, and three in solo recital at the Palace of Fine Arts.

She will return to the United States early in September to fill her first extensive cross-country tour under the management of the National Concert and Artists Corporation.

On the Fire

From Washington come reports that President Truman hasn't finished his cabinet re-arranging. Secretary of the Treasury Henry Morgenthau . . . who has few friends politically . . . may be the next to go. John L. Sullivan, Washington attorney and former assistant to Morgenthau, is in line for a Government post . . . but not Morgenthau's. Sullivan is slated for the job of Undersecretary of the Navy . . . left vacant since James V. Forrestal succeeded the late Secretary Frank Knox.

Symphony Conductor Karl Krueger doesn't spend ALL his time leading orchestras on his South American swing. Down in Rio de Janeiro Krueger is a regular visitor to the race track . . . bets only on white horses, claims he's way ahead. . . . Celeste Cole, youthful Negro soprano soloist on the Symphony of Americas program Saturday night, is a Northeastern High graduate . . . spent six years doing operatic and concert work in Russia . . . helps Robert Nolan run his music school which turns out good citizens as well as fine musicians.

Sailor Wins Prize For Original Song

NEW YORK.—(ANP)—Out of a field of 1,332 original song entries in the Writer's War Board Navy Show contest, a Negro yeoman, c/o, N. O. Southern, of the Naval Mine Depot, Yorktown, Va., won the grand prize of \$500 for his original folk song, sea chantey, "Haul Away Mateys, We're Almost Home." Contest judges, who included Oscar Hammerstein II, George S. Kaufman, Christopher deVore, Frederic March and Comdr. Robert Montgomery, said the song copped first prize for its inspiring and professional excellence. There were 52 prizes totalling \$2,975. 12-7-45

Ryder was known long before his service connection as a gifted organist, choirmaster and composer of Negro folk songs. He was an honor music student at Hampton institute under Dr. R. Nathaniel Dett and in recent years was a member of Hampton's music faculty.

After completing boot camp at Great Lakes, Yeoman Ryder completed several special navy assignments on the east coast, organizing vocal groups among navy personnel in the many large operations bases. He also organized and conducted a series of band and conductor courses for advanced musicians at the class A navy training school, Hampton.

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Cab Calloway Is Exonerated In Allegation

Kansas City, Dec. 28 (AP).—Cab Calloway, Negro band leader, was declared not guilty of charges of intoxication and resisting arrest today by Police Judge Earle Frost in the outcome of what police said was an argument over his entering a Kansas City ballroom last Saturday. 12-29-45

The case was dismissed. Calloway testified at the trial that he and a friend, Felix H. Payne, jr., of Kansas City, purchased tickets to the ballroom after they had been invited to attend by Lionel Hampton, another Negro band leader. Hampton's orchestra was playing for the dance.

The "Hi-De-Ho" musician declared that the two were stopped by a special officer employed at the ballroom and told that the hall did not admit Negroes. Payne said at the trial that he was pushed by the officer and when he recovered he saw the officer beating Calloway with a revolver.

William Todd, the ballroom officer, testified Payne struck at him

and Calloway pushed him to the floor.

Calloway and Payne received hospital treatment following the altercation Saturday.

Judge Frost, in his decision, declared that the prosecution did not provide sufficient evidence to prove that the two men were intoxicated or that they resisted arrest. He said the men had created a disturbance, but this was due to a misunderstanding. D.C.

JAMAICAN COMPOSER MAKES DEBUT

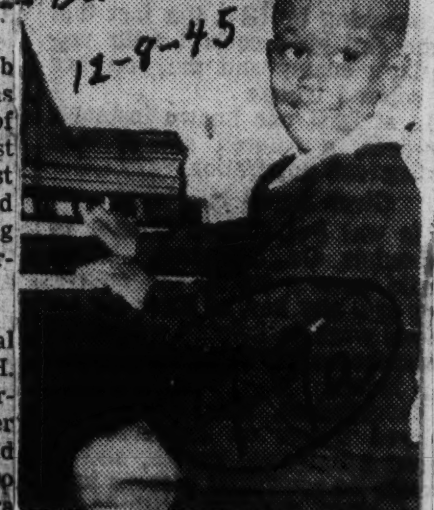
NEW YORK, Nov. 10
PIANIST-COMPOSER.

George Walker will give his first New York recital at Town Hall Tuesday evening November 13. Walker who was born in Washington, D.C. is of Jamaican parentage and is a graduate of Oberlin Conservatory and Curtis Institute of Music. He also studied piano with Miocyslaw Horzowski and Rudolph Serkin. He will present three of his own compositions for the first time.

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Another Musical Genius

Afro-American
Baltimore, Md.



GEORGE COLQUITT, seven-year-old son of Mrs. Fannie Colquitt of Detroit, Mich., who began playing the piano at the age of two, is also adept at the organ. He recently appeared in a recital at a Detroit church.

Music

Orrin Southern Scores With N. O. Symphony

12-15-45
By E. Belfield Spriggins

A much too small but highly critical and appreciative audience greeted the New Orleans Symphony Orchestra, Maestro Massimo Freccia conducting, with Orrin Clayton Southern II, musical director at Dillard University, as guest soloist at the organ on Friday night, Dec. 7, in the Booker T. Washington Auditorium. So enthusiastic and prolonged was the applause following the orchestra's renditions, that Conductor Freccia and his entire orchestra were forced to take several bows. Mr. Southern was accorded the same warm reception and he too had to do the same.

Starting with the National Anthem the program got off to a splendid start. The formal program opened with Beethoven's Overture to Oberon, followed by Haydn's "Symphony No. 88 in G Minor." The first half closed with Wagner's "Prelude" and "Love Death" from "Tristan and Isolde," to complete the first appearance.

Expressions of disappointment were heard from various persons in the audience concerning Orrin Southern's appearance with the orchestra. It was their belief that he was to have played with the orchestra. Instead he was a guest soloist who played in between the appearances of the orchestra. However, all were well pleased with his renditions. He clearly proved himself a musician of the first water, displaying versatility, flexibility and dexterity of fingers, real musicianship in his interpretations and well high impeccable handling of his instrument. His offerings included, "Choral in A Minor," by Cesar Franck; Bach's famous "Jesus, Joy of Man's Desiring" and "A Dream," by Richard Stoughton. The latter was done in fine style, played with a clarity and directness that won the spontaneous applause of all present. Probably because of acoustical faults in the Booker T. Washington Auditorium, where the concert was given, there were times one had to almost strain his ears to grasp the melody played so lightly against a pulsing bass in the lower keyboard. "The March of the Magi," by De Bois, an encore number, was enthusiastically received.

An evening of splendid musical rendition was concluded by the orchestra with the "Interlude" and "Finale" from "La Vida Breve,"

"Notuno," by Martucci, and the final offering, the "Finale" from Tchaikowsky's Fourth Symphony.

Massimo Freccia proved himself a most capable conductor, and seemed to wave a spell of magic over his musicians, as well as the listeners. His graceful movements caught and held the fancy of the entire audience and at the conclusion he was thunderously applauded for his enjoyable work.

PARIS.—(ANP)—The biased attitude of American whites toward colored culture was rapped here last week by Rudolph Dunbar, Associated Negro Press correspondent and famous symphonic conductor, prior to his concert of the National Orchestra at the Theatre des Champs-Elysees Monday night. Afro-American

"You can't do this sort of thing in New York," he remarked to a French reporter. "In the United States the people are impervious to colored culture; this concert wouldn't go." Baltimore, Md.

Dunbar, the first foreign conductor to perform here since the liberation, presented the AFRO-American symphony, which represented colored as he first came to America and the Symphony in G Minor. The latter shows the colored American of today as a product of the fusion of white, Indian and colored bloods.

Program by Still
The Festive Overture, written by William Grant Still for Dunbar's Moscow debut, was also on the program. The entire program was a presentation of symphonic works composed by Still, the conductor's friend, and the Festive Overture has been awarded the Cincinnati Symphony's anniversary prize. 12-8-45

"It isn't because Still is colored that I am playing his works," Dunbar explained. "It is simply that I consider Still one of America's important composers."

Expressing a keen appreciation of colored music, Dunbar said: "Beginning with the jungle drum beats which were still probably ringing in the ears of the first slaves to come to America, on up through the imperceptible transition to plantation life, the American black man has been an inexhaustive source of musical material." 12-8-45

Stardom Thru Nursery Rhymes Is Story Of Ella Fitzgerald's Life

Chicago-Ill.

One night back in 1935 the Riverdale orphanage lost a 16-year-old girl who played hooky in order that she might attend an amateur show at the old Harlem opera house in Harlem. That same night the youngster found her Little Yellow Basket, which is the song the girl, Ella Fitzgerald, sang that night as a contestant in the show which she won easily.

In the audience were Chick Webb and his manager, Moe Gale. "We've found something," said the pair in concert as they trucked backstage to talk contract with the orphan that was to become the number one swing queen of the nation.

To most fans Ella Fitzgerald is the girl who rose to fame via nursery rhymes and here the discovery stops. However most critics and students of music will tell you that the discovery that Ella was a mere child in everything but voice and ability prompted the late Chick Webb to type her style and voice of songs.

Ten years ago Chick told critics "Ella will never grow up." She hasn't until this day. Certainly she has reached maturity in voice, perfection in style and stagecraft but she's still a kid. Observe her

skip rope backstage to keep in shape and watch her sit by while her meals are selected and ordered for her and you'll get what we mean. There is but one Ella Fitzgerald and in more ways than one.

Ella will always be the guileless little girl who can laugh and mean it. And cry, too. For she's real. With real ability, and with a kindness and humility she inherited from her many young years in the orphanage.

Ella comes from Newport News, Va. When her father died she was sent to the Riverdale orphanage in New York. After Chick and his wife adopted her she travelled with his band for two years and never sang once. That's because Chick kept saying "Don't come up like a shooting star and drop just as fast. Take your time, build."

But when Chick thought she was ready he wanted her to record music with him. The record company rejected Ella at first. Chick refused to make records unless she was on them. Chick won.

She made her first professional appearance at Yale. Then he gave her the acid test by putting her in the Savoy Ballroom up Harlem way.

"They're real critics in Harlem. If I was accepted there, I'd go places."

She did go places—clear across the country, blazing on every college campus, in every major thea-

tre, and right to Hollywood and pictures.

After Chick's death Ella kept his band going for three years, then gave it up, fulfilled a hungry ambition on a coast to coast radio show over the Blue Network, teamed up with the Four Keys, launching them once again with her reputation as a power among quartets. When she moved into the Cafe Zanzibar in New York the Keys were able to make their own way in cafes and theatres.

She has composed enough words and music to make the ASCAP membership—she's the youngest in the revered songwriting organization. She picks her tunes out naturally with one finger on the piano.

HARTFORD, CONN.

TIMES

Cir. D. 82,213

JUL 13 1945

Jamaicans to Sing Again at Times

Following a custom established two years ago, a group of between 300 and 400 Jamaican and Southern Negro singers on Connecticut tobacco farms, will present the third annual Hartford Times Portico Sing, the latter part of August. The date has not yet been set. Part of the sing will be nationally broadcast as it was last summer. The radio hook-up then included Kingston, Jamaica, "hometown" for many of the singers.

The singers are trained for this event through the summer by the music staff of the recreation committee under joint auspices of the Connecticut Council of Churches and the Shade Tobacco Growers Agricultural Association. Local radio broadcasts by smaller groups and community concerts in the area throughout the season lead up to the mass concert.

A group of 20 Southern Negro college boys from the Cullman Brothers Farm, Simsbury, sang on a transcribed program Thursday at 8:45 p. m. over WHTT. Wendell F. Hawkins of the Wethersfield High School faculty directed the singers. This was the second in a series of weekly broadcasts which will be given each Thursday at the same hour through Sept. 1, through the courtesy of WHTT.

Another group of 16 singers from the Hartman number 1 Farm in Bloomfield will sing under the direction of David York at the Baptist young people's convention at Suffield Academy this Saturday.

ROCHESTER, N. Y.
Democrat and Chronicle

Cir. D. 88,902 - S. 129,792

JUL 17 1945

As of Today

Negro GIs in Far East Sing of Hopes as Race

By CECIL B. DICKSON
Chief, Gannett National Service

NORTHERN Assam—"The Listening Skies."

That is the name of one of the best all-Negro shows I've ever seen. It was staged at this air base on the vast Brahmaputra River running in corkscrew streams out from behind the high Himalayas into the broad development than ideas backed by plains of Assam Valley, on which sword or formed by pen.

neat tea plantations stretch for hundreds of miles. The heat—116 degrees—the humidity—98. Thirty-eight American Negro soldiers, a pageant of Negro songs and nevertheless, sang above the voices of millions of mosquitoes—sang the complaint, the joy, the sorrow and the hope of the Negro race. Hundreds of bug-slapping officers and men sat for an hour and a half and listened to melodies of ages, to swing, "boogie-woogie" and Stephen Foster's jewels.

UNDER direction of Cpl. Charles Etcherson, 31, former Detroit social worker, authored by Sgt. Herbert C. Gilbert, 27, Cairo, Ill., and Pfc. Sullivan E. Wolfe, Paducah, Ky., and narrated by Sgt. Frederick H. Gaskins, 21, Philadelphia, the show was a marvelous appeal for the white man to understand the Negro's aims and ambitions. It took three months to whip the orchestra and chorus into line, because the men had their regular jobs to do under Capt. Sam A. Scalici, known as "Cap'n Sam from Alabam," a Southerner who played with Negroes on his Alabama plantation.

IT is impossible to reproduce, of course, the singing. You will have to hear it, maybe after the

war. But the narration, as uttered by the deep clear voice of narrator Gaskins, is produced here in part:

"Whence did man come? Whither is he going? These questions have been the enigma of the ages, and no one has yet found a satisfactory answer. Still, philosophers of every age are in unanimous agreement that mankind is being driven steadily forward by an indomitable human spirit, in image of and in harmony with the spirit of God. And in manifestation of this spirit, mankind has, from the beginning, made some token of recognition. And the greatest and most universal of these gestures of reverence is song. Songs which have issued from anguished or joyful hearts down through the ages, telling a truer tale of the course of man's

none, ironically and paradoxically turned to the God of his newly acquired masters, and in Him found a fount of consolation. Thus, filled with confidence in that God, the woes which welled from the depth of his heart gushed forth in song; songs that were chanted laments, prayerful thanks or jubilant praises."

IT was the voice of a trodden people whose spirits refused to be crushed."

"Laws and covenants of the morally and spiritually progressive and indispensable, but the perpetuation of these laws must come from the hearts of those for whom they are intended."

NOW comes the most controversial period in American music. In a line direct from the lifting spirituals and the touching blues, American Negro music turned sweet, "was the way the songs of the last few years were introduced. "Man must have his light moments—or he dies."

"Boogie-woogie" was presented as a "jungly version of the blues."

The show was brought to a close with the band and chorus singing the Negro national anthem, "The Listening Skies."

LATER — "moving southward from the Nile center of civilization along the African corridor, the Negro settled in its jungles, and there amid the lushness of this tropical region began a life that was to go on uninterrupted for thousands of years. A life that was pulsated by the beating of his tom-toms, which was symbolic of the vigorous spirit that stirred deep within his heart.

"Then came slavery—a story we know too well. And it was during this heart-rending period while the Negro was being transplanted into the life of America that some of his greatest songs were born; for, being so rudely uprooted he sought a panacea, and finding

25 000 Honor FDR At Chicago Defender Negro Music Festival

By ALBERT G. BARNETT

A profound and touching tribute to the genius and tolerance of the late President Franklin Delano Roosevelt, and the rhythm-rocking melodies of Lionel Hampton's famous boogie-woogie orchestra, featured Friday night's sixth annual American Negro Festival which attracted more than 25,000 persons to Comiskey Park, home of the Chicago White Sox.

In the remarkable memorial service, after short prayers by Chaplains J. D. Parham, Protestant; Eli Plitchick, Rabbi and George E. Shea, Priest, all of the United States Navy, the park's bright flood lights were extinguished and the huge crowd stood with bowed heads while a rifle squad from the 8th Illinois Reserve Militia, headed by Col. Clifton E. Jones, fired the gun salute and the bugler sounded 'Taps.'

The Roosevelt Memorial, with several thousand whites among the participants, was declared to be one of the most convincing demonstrations of inter-racial fellowship and good-will ever staged in Chicago.

Plays Dvorak's 'Going Home'

Highlights of the tribute was the solemn singing and playing of the late President's favorite song, Dvorak's 'Going Home,' rendered by Navy Chief Petty Officer Graham Jackson, accordionist, who had previously won commendation for playing the song at the Warm Springs funeral procession. Jackson was one of the favorite musicians of President Roosevelt.

The music-fest was stirring, fast-moving and melodious—featuring songs and music to suit all tastes—from 'high-brow' selections of the classics to the spontaneous boogie-woogie tunes of the Lionel Hampton and his orchestra that reached all sections of the immense park through the perfect P.A. system and set the huge crowd swaying in unison.

The big program got under way with singing of the National Anthem, led by a 1000-massed chorus, directed by Prof. J. Wesley Jones and Thomas A. Dorsey; lighting of colors, by the Great Lakes Color Guard, and the invocation by the Rev. A. Leon Bailey.

'Bud Billiken' Emcee

Master of ceremonies at the microphone was David W. Kellum, city editor of the Chicago Defender and widely known as 'Bud Billiken,' who on Saturday, August 11, will stage the Defender Billiken club's 16th annual picnic and 'Re-

turn of 'The Conquering Heroes' demonstration in Washington Park.

W. Louis Davis, president-director of the Music Festival, gave a resume of the annual event and read a warm letter of endorsement written by the late President Roosevelt before his death in Warm Springs, Ga.

Music highlight of the program was the swing tunes played by 'Hamp' and his band, with 'Hamp's Boogie,' being the signal for shuffling feet and swaying bodies as the crowd responded to the magic of Lionel's baton.

Caution 'Thrown To Wind'

But it was when the band played 'Caledonia,' that caution was thrown to the wind, with a number of youths jitter-bugging up and down the broad aisles to the applause and encouragement of the fans.

A near-sensation hit the grandstand opposite right field, when a pop-corn vendor, thrilled from finger-tips to toes, by the rocking Caledonia strain, suddenly threw his pop corn and container away and started gyrating and jitter-bugging up and down the wide steps of the grand-stand.

The youth's performance was almost professional and before long, everybody in the park, in all tiers of seats, even those on and near the bandstand, were enjoying the spectacle, and howling encouragement to the dancing pop-corn vendor, who was finally led away by insistent police.

Individual stars of Hamp's orchestra included Milton Buckner, 5 feet, 3 inches, 210 pound boogie-woogie wizard of the ivories, and 14-year-old Theodore Coleman, sensational Billiken cornetist whose playing brought the huge crowd to its feet in wild acclaim.

Paul Muni On Program

The drama and showmanship of Hollywood were transplanted to Comiskey Field with the heralded appearance of Paul Muni, noted dramatic actor who presented Langston Hughes' dramatic skit, 'Freedom's Plough,' with a background of soulful-hummed spirituals by the famous Deep River quartet.

Commentator for the Roosevelt Memorial and the various numbers on the program was Thomas Charles Anderson, Seaman First Class. He presented Sheriff Michael F. Mulcahy, as the representative of Mayor Edward J. Kelly, in the mayor's enforced absence.

Sheriff Mulcahy paid glowing tribute to the officials of the American Negro Music Festival and to the contribution made to American music by the Negro. He

then presented an immense, gold trophy to Lionel Hampton awarded him as first prize winner in the Chicago Defender's contest among its readers to select the 'band of the year.'

Sengstacke Greets Winners

John H. Sengstacke, president of the Chicago Defender and vice president of the American Negro Music Festival, welcomed the three winners in the festival's state contests. They were Miss Sara Osborne, 26, Louisville, first prize winner; Miss Gilda Burns, second, and Willoughby Jones, St. Louis, third. The girls are both lyric sopranos and Jones sings baritone.

Mr. Sengstacke presented checks to the three winners and they were given an ovation by the big crowd as they sang their winning selections, all of them from the classics.

Singing star of the evening was glamorous, golden-voiced Ann Brown who sang a Debussy aria and then won thunderous applause for her rendition of George Gershwin's 'Summertime.'

Miss Brown, star of the concert stage, radio and screen, is a lyric soprano and has thrilled thousands by her appearances as soloist with the NBC Symphony, the New York Philharmonic Symphony and other nationally known orchestras. She was given a great ovation at conclusion of her selections at Friday's festival.

Other features of the big program were the singing of 'Go Down, Moses,' and 'I Had a dream,' by the melodious Deep River Boys, nationally known quartet and radio stars and the Great Lakes Octet, whose featured number was 'That Great Gettin' Up Morning.'

Delegation From Springfield

Among the out-of-town groups attending the music-fest was a party of 12 from Springfield, who came as guests of Secretary of State Edward J. Barrett.

Spokesman for the delegation said the trip to the Chicago festival was arranged by Mr. Barrett to show his appreciation for the great program and his co-operation in helping make it an outstanding success. Mr. Barrett lauded the annual festival for promoting inter-racial and cultural goodwill and harmony.

The Springfield delegation returned to the State Capital after visiting festival headquarters at 3456 S. State street.

Music Festival Officials

Officials who have won wide commendation for the success of the sixth annual music classic, are W. Louis Davis, president-director; John H. Sengstacke, vice president; John D. Chamberlin, vice president; Harold W. Ross, vice president; Arthur W. Sewell, secretary-treasurer; Cara Novella Trotter, assistant secretary and Charles P. Browning, director of publicity.

These officials comprise the board of directors, and co-members, serving with them, are Whipple Jacobs, Mrs. Joe Louis Barrow and Jesse A. Jacobs.



NEW CHORAL GROUP: The recently formed CIO Chorus, shown above rehearsing under the leadership of conductor Simon Rady, gave its first public performance last night at Carnegie Hall at a reception for members of the visiting Soviet Trade-Union delegation headed by Vassili Kuznetsov.

Soprano, due for recital Tribune - Los Angeles, Calif. Sept. 12, working for Ph.D

Some people collect stamps, but soprano Hortense Love, who will be heard here in recital at the Embassy auditorium, Sept. 12, is about to add a third degree to her collection.

The singer already holds a bachelor's degree from Northwestern university and a master of arts from De Paul university. She has been doing the required work for her doctorate in the intervals between concert engagements.

In addition, Miss Love studied

music in New York, Chicago, Paris, France and in Los Angeles at the Samoiloff studios.

Her coming tour will take her next to her birthplace, Muskogee, Okla., and climax with another recital in New York's Town Hall, New York. Soon she hopes to make the trip to Paris, and give the concert in Salle Pleyel which she was forced to abandon because of the war.

"The Assistance League is pleased to present this fine singer for the first time in Los Angeles," declared Mrs. Della Wil-

son, chairman of the League's concert committee. "We are doing so as our annual event to benefit the Duarte tubercular institution of the Outdoor Life and Health Association."

Singing Page Becomes Overnight Radio Star

NEW YORK—(ANP) — Overnight success stories do happen in real life. 6-16-45

Edward Lee Tyler, a page at MBS' New York station, WOR, was using his free time to practice singing in one of the broadcast studios recently, when Cliff Williams, captain of the pages, walked into the studio and heard him.

Williams, impressed by the page's rich baritone voice, immediately interested radio director, Bob Emery, in hearing Tyler sing. After one audition, Emery gave the young singer a featured spot on Mutual's "Rainbow House" program where he sang "Non Piu Andrai from Mozart's "The Marriage of Figaro," and the song, "My Journey's End."

Immediately following the broadcast, Mutual was deluged with phone calls including congratulations from the Metropolitan star, Bruna Castagna, and the fan mail poured in.

As a result, on last Saturday, from 4:30 to 5 p.m. EWT, Tyler was heard from coast to coast as special guest on Mutual's "Music for Half an Hour" broadcast. He sang, among other numbers, the Catalogue Aria from "Don Giovanni."

Studied at Tuskegee

Tyler has been a WOR page since May 7. Born 30 years ago in Eufaula, Ala., he studied at Tuskegee Institute, Western Reserve University, the Cleveland Institute of Music, and is now working on his doctor of philosophy degree in music. 6-16-45

In 1938, Tyler spent a year in Paris where he coached languages and opera with Marcel Salinger. Following his return to the United States, he joined the Gilpin players in Cleveland and sang leading roles in "Faust," "Die Walkure" and "Simon Boccanegra" with the Federal music project. At the same time, he taught language and choric speech at Karamau House.

Coming to New York in 1942, Tyler appeared at the two Cafe Society night clubs and played the role of the crabman in "Porgy and Bess" and Rum in "Carmen Jones." He is married to the former Ruth Gibbs, also a singer, who recently appeared in the Broadway production of "Sing Out, Sweet Land." They have a 14-month-old daughter, Edwina.

Ork to Feature Philippa's Work

NEW YORK—The season's final Young People's Concert by the Philharmonic Orchestra, directed by Rudolph Ganz, Saturday morning at Carnegie Hall, will feature a "Manhattan Nocturne" by Philippa Duke Schuyler, 12-year-old composer. Miss Schuyler wrote the work last year while on a visit in Mexico, because she was so homesick for New York.

Portia White Signed for Canadian Film

NEW YORK (ANP) — Portia White, brilliant Canadian contralto, has been chosen by the National Film Board of Canada to appear in a movie, "This Is Canada," which will be distributed throughout the United Nations by the Canadian Government.

Miss White has already recorded her songs for the film, "To the Queen of Heaven," "Coo-coo," and "Swing Low, Sweet Chariot." She will return to Ottawa February 20 to make the picture.

Miss White, whose New York recital this season was an outstanding musical event, has also given many concerts in Canada and the United States during a recent concert tour. The day before the filming of "This Is Canada" begins, she will be a soloist at a Canada Refugee Benefit concert in Montreal. She recently appeared on "Canadian Cavalcade" over CBC.

The gifted young Nova Scotian has sung many times for members of the armed forces, at hospitals, camps and canteens in Canada and the States. Miss White was guest star at the Music Box Canteen in New York City on February 12 at a special Lincoln's Birthday program.

"Wings" Basie Get USO Tour

CLEVELAND — The Wings Over Jordan choir, a weekly feature over the Columbia Broadcasting System from Cleveland, has been signed by USO-Camp Shows, Inc., of New York, for an overseas tour of the war zone, beginning around March 31, it was learned here this week. 2-17-45

This is the first religious group to be given an overseas assignment. It will number about 20 persons, including the Rev. Glenn T. Settle, founder and originator, and will be on tour for six months.

In connection, it was learned that Count Basie's band and several acts making up a group of 25 persons will leave sometime in June for an overseas tour under sponsorship of the USO, if negotiations with the Basie management go through. It will be one of the largest units to serve in entertaining colored troops abroad.

Good Morning

By Malcolm W. Dingay

NEGRO MUSIC FESTIVAL

This is an ecclesiastical assignment. I addressed a civic gathering the other day promoting the annual American Negro Music Festival, by invitation of the chairman, the Rev. Francis B. Creamer, pastor of Christ Church, Grosse Pointe.

When I had finished, Chairman Creamer asked if I would make a column out of it. He has no idea, being a pulpit orator, how little space there is in a column.

However, here are some excerpts:

"The one cultural movement wholly indigenous to the soil of America is the music of the Negroes. They have a music in their hearts that pours forth spontaneously."

"Their spirituals have been America's unique contribution to the world of music."

THEREFORE, the promotion of these Negro music festivals is a splendid undertaking. They give our American citizens of African descent an opportunity to reveal themselves at their best and they can do much to break down blind racial antagonisms. 6-24-45

"My friend, Bert Williams," I said, "understood this. He was not only one of the finest of all American comedians and singers but one of the greatest actors that ever walked the stage."

"But, because of his understanding of racial prejudices, he confined himself to comedy. When he lived the American people had not as yet reached a point of cultural understanding to permit him to display his talents not only as a dramatic actor but as a great tragedian."

"That was left for Ethel Waters in her stupendous performance of stark tragedy in 'Hambas Daughters,' which won from both Katharine Cornell and Helen Hayes the acclaim that she was the greatest dramatic actress on the stage today. And also for Paul Robeson in his magnificent performance in 'Othello.'"

"Bert Williams remained the comic because, it was supposed, the Negro was only for laughing purposes. But he used to say that the day was coming when his people would win their rightful place by revealing their God-given talents. They will earn this respect, he said, not demand it."

"There was never any bitterness in Bert's heart. Instead, he was proud of how far his people had advanced when but a few

generations away from slavery."

I TOLD them of my acquaintanceship with Dr. George Washington Carver, former slave, who lived to become one of the greatest scientists of the age, but a man who walked humbly before God.

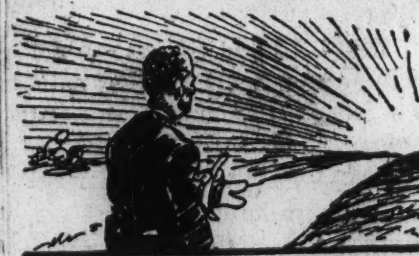
By his study of plant chemistry he created for the whole world untold wealth in food and plastics. But this dark saint said it was all the work of God. He would never take a cent for his mighty efforts.

I told them of a remark made to me by Bobby Jones, world's greatest golfer and a Georgia gentleman.

"When Dr. Carver walks down the streets of Atlanta," he said, "the white folks take their hats off to him."

I SPOKE of the glorious voice of Marian Anderson and other magnificent song birds of their race, of Booker T. Washington and other great educators of their people, who have won the respect and admiration of the world.

And from these heights I dropped down to Joe Louis, the prize fighter. By no stretch of the imagination can that be considered an uplifting profession. And yet, even here, the black man was barred. It was decreed that no



Negro should ever be allowed to challenge a white champion, because it would be "bad public policy."

Then along came quiet Joe. He stands today almost unique in this low sport.

There has never been a hint of scandal associated with his ring record. He has never struck a foul blow. He has never complained when he has been fouled. He has never engaged in any of the customary shady deals of the prize-fight racket.

He has conducted himself modestly, decently, in his private life and in the Army.

EVEN in his lowly walk of life, by example, he has done a great work for his people. The respect and admiration that he has won by his dignified behavior have helped break down the blind prejudice.

"It is by these men and women and those who will follow after them," I said, "that the greatest good can be done in winning a moral and constitutional victory for the Negro people, that they be treated as human beings and given the chance to what Jefferson proclaimed as the American doctrine of life, liberty and the pursuit of happiness. That is why I'm for this Negro Music Festival."

used

ON THE AISLE

By Claudia Cassidy

Evanti Sings Last (and Late) Recital of Summer Chicago Tribune Notes of the Theater and Music

[Reprinted from yesterday's late Tribune]

Sunday afternoon when Lillian Evanti sang the last indoor recital of summer at the Eighth Street theater there was a difference of opinion about starting time. Some of us arrived dutifully at 3 o'clock, at the behest of information sent to the newspapers, with tickets printed to match. Other more clairvoyant souls knew all the time the witching hour was 3:30. Torn between its obligations to those who had arrived and those who had not, the management promised a compromise. Compromises are curious critters, particularly if your side gives in. Miss Evanti began at 3:35.

Said to be the first American Negro to sing in opera, Miss Evanti has had some European background, and two seasons ago she sang Violetta in a Negro production of "La Traviata" at the Civic Opera house. Then as Sunday, her voice was uneven in scale and unsteady in production, and she surrounded her performance with affectations verging on archness, in sharp contrast to the direct simplicity of the major singers of her race, Marian Anderson, Dorothy Maynor, Roland Hayes, and Paul Robeson. But tho her voice either is worn out or threadbare from misuse, it has moments of true charm, a certain opulence of color that suddenly warms its tone, a little burst of coloratura staccati, an almost expert trill, a trick of fading an unfortunate high note into dulcet diminution.

Yet it was no trick that won her best audience response in the first half of the recital. It was a quietly effective performance of the crescendo in monotone that is Koechlin's "L'Hiver," with William Whitaker's piano supplying the glissandi. The audience asked for it again, something Miss Evanti might remember the next time she is tempted to cross her hands on her breast and close her eyes solemnly for Schubert, to flirt a la Katherine Dunham with Hugo Wolf, or to assume the attitude of prayer when she sings one. Her lieder could be worthwhile if she gave the songs a chance. The program ended with the first act aria from "La Traviata," with this engaging program note: "Violetta Valery knows true love for the first time, when Alfredo proves his constancy during her illness. In her musing she decides to give up the life of a courtesan and accept his ardent love. [In costume]." 6-28-45

Notes

New York report on Capt. Ralph Nelson's "The Wind is Ninety"—

"good idea, poor play." . . . Maxwell Anderson has written a short version of his new play, "Girl of Lorraine," and troops in France and Germany will see Ingrid Bergman and Raymond Massey play it before it reaches the New York stage. They go over with Jack Benny, Larry Adler, and Martha Tilton. . . . The same night Moscow saw the premiere of Prokofieff's opera based on Tolstoy's "War and Peace." London applauded Benjamin Britten's "Peter Grimes," an opera on the theme of intolerance. . . . Martha Scott indefinite for Sally in New York's "Turtle," when the comedy reopens Aug. 27 after summer holiday. . . . Vivian Vance, here to take over Betty Lawford's part in our Selwyn company next Monday, is still keeping ranch vacation hours. She kept an 11:30 costume appointment at 9 o'clock in the morning, upsetting the shop for the whole day. . . . "Carmen Jones" rang up \$139,263 in three Los Angeles weeks, breaking records established by "Winged Victory," "This Is the Army," and "Lady in the Dark." This at a \$3.50 top. 6-28-45

MUSIC

La Bakhair at 39 News Week

Legend has it that she was born in St. Louis on June 3, 1906. By the time she was 15, she was a vivacious chorus girl. This was Josephine Baker before she went to Paris in 1924. 7-9-45

"La Bakhair" as the French called her, became Europe's favorite American Negro entertainer. Attired variously (and always scantily) in exotic feathers or banana leaves, she twisted, contorted, and sang until the City of Light and the Continent, too, for that matter—went mad over her café au lait charms.

Reported dead, in 1942 she turned up in Marrakesh, Morocco, living in splendor in an Arabian villa. Since then, she has devoted almost her entire time to the entertainment of Allied soldiers.

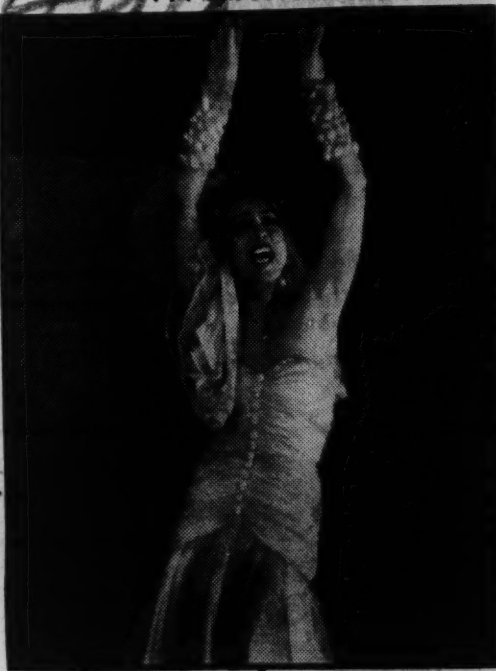
Today, Miss Baker looks far from dead—and just as glamorously gorgeous as she did in the days when all Paris was at her feet. But the famous C-string of bananas is gone. "I try to give the doughboys plenty of dough," she says, "but these days I do it more modestly."



A brave battle-hardened Britisher shrinks from shyness . . .
News Week July 2-45



but several of his buddies try out her dance routine . . .
News Week 7-9-45



European Photos
... as Josephine Baker entertains
Chicago Hails 7-9-45

Chicago Hails Lillian Evanti 7-9-45

CHICAGO — Mme. Lillian Evanti, coloratura soprano of Washington, D.C., was acclaimed by the public and press when she appeared here, June 24, in recital at the Eighth Street Theatre.

Her program ranged from operatic coloratura to ballads. The artist offered evidence that she could create as well as sing.

In Koechlin's "L'Hiver," she most suitably achieved vocal quality and interpretative authority, which was completely done with a voice of opulent color and expert trill.

One critic said:

"Few singers can match Mme. Evanti on her operatic grounds. She possesses a voice of brilliant,

appealing quality and remarkable flexibility which recall the pyrotechny of Tetrazzini's exemplary taste.—E.B.



MME. LILLIAN EVANTI

SEATTLE, WASH.

TIMES

CH. D. 103,434 — S. 131,707

JUN 16 1945

'Plantation Night' Program Planned

The Eureka Jubilee Singers of Chicago will present "Plantation Night" program in costume, at 7:45 o'clock Monday night at the Moore Theatre, under auspices of the Christian Business Men's Committee. This is a Negro singing group, on tour of large cities in the country.

Accompanying the singers on their tour of the Pacific Northwest are Bob Pierce, evangelist from Los Angeles, and the Rev. Dr. Paul W. Rood, former Seattle pastor and now president of the World Fundamentalists' Association.

Portia White To Live in USA Young Singer Adopts Country

By MARJORIE E. GREENE
(For ANP)

NEW YORK. —(ANP) — Portia White, young Canadian singer, has come across the border into America and plans to stay. She was quite unalarmed about it as she discussed the matter one evening shortly after the beginning of the New Year.

"I find America — New York, that is — quite fantastic," she said, smiling a bit.

Fantastic? But what about the change? How did she feel after Canada, where she is able to move quite easily about as a first class citizen with hardly any racial discomforts? And where the country's approximately 20,000 Negro inhabitants have no such humiliation to fight against as Jim-crow in the government's armed forces — of all places?

She told a story then about the one time she had met Jim-crow in her own country.

"I had an engagement once to sing under the sponsorship of a musical club in one of Canada's large cities. Arrangements were made for me to stay at one of the hotels there — with the stipulation that I would eat all of meals in my room and not go into the dining room! Can you imagine? Well, I was met at the station by a group of the club women who escorted me to my hotel. The occasion was quite pleasant and they seemed to feel that the situation was apparently settled. "When I got to my room, I called the president of the club to find out where these peculiar orders had come from. You see, I am sponsored by the government of Nova Scotia, and before telephoning them of the situation, I wanted to try at least to do something about it first."

Miss White smiles a lot and, contrary to the quite serious, almost austere impression her newspaper photographs have given, she fairly sparkles as she talks.

"The president was quite disturbed. She told me that other distinguished Negro artists who had come had taken their meals in their rooms because the club felt they should not be subjected to the treatment they would get from the American southerners who were in the hotel!"

Portia White's next remark was rather gravely stated:

"I would rather have insult given me by an American southerner than to know that a Canadian

citizen was requesting me to restrict my movements because of what the southerner's attitude would be were I to be seen enjoying the benefits of a hotel in my own country. I knew that I was a Canadian and Canadian principles do not stand for that sort of thing.

Well, think of an American Negro citizen being secure in such a belief in his own country's principles!

Miss White didn't have to telephone Nova Scotia. The manager of the hotel called to tell her that she was quite free to use any of the facilities of the hotel she cared to use.

But America? It is different for Miss White, of course. She hasn't seen much of it outside of New York. Her managers aren't anxious to send her south, and her first American tour beginning in January carries her only to Connecticut and New Hampshire and for the rest of the itinerary she goes back through several Canadian cities.

She came to her debut in Town Hall in the spring of last year hailed as the year's find in contralto singers. Music critics were extravagant in their praise of her rich voice, sincerely and favorably comparing it with Marian Anderson's. She had travelled extensively in Canada giving concert which included a command performance in Ottawa before the earl of Athlone and Princess Alice, and an appearance under the baton of Andre Kostelanetz at the Promenade Symphony concerts in Toronto. Her appearance in the fall of 1944 at Town Hall brought more praise and more predictions for a brilliant future.

NEGROES IN MUSIC

In all fields of endeavor where the Negro has had any type of freedom of expression and opportunity, he has made progress. The field of music is no exception. From the classics through light opera, and to popular music the Negro has taken the front seat. Among our most notable singers are Marian Anderson, who so thrilled Seattle listeners this past week when she appeared in concert at the Moore Theater; Paul Robeson, who temporarily has left the concert stage to appear in the dramatic production of "Othello"; Ann Brown, who recently appeared here and former star of Porgy and Bess, and Roland Hayes who appears here February 26.

In 1943, the Negro Opera company organized and presented at the famous Watergate in Washington, D. C. the opera "A Traviata." It was such a success it

was repeated in New York City in 1944. Billy Rose also gave the Negro a chance on Broadway when he financed and produced "Carmen Jones," a Negro version of the opera "Carmen." The music is beautiful with brilliant costuming throughout. It is still successfully running on Broadway. Porgy and Bess, Cahn in the Sky, and many other plays have helped the Negro make history on Broadway.

Negress in Stage, Screen, Radio

The year 1944 has seen more progress than ever before by Negroes in the field of stage, screen and radio. Finally, the old "Uncle Tom" attitude which our actors have had to assume in the past in order to make a livelihood in the careers that they loved.

Lena Horne took top honors in all three fields for 1944 when she appeared in many films, never once in the role of a domestic, and in her appearance in the radio drama, "Suspense." In this radio drama she was cast as a singer in South America. The plot evolved around German spies and Miss Horne had as her friend a white fellow with whose help she was able to trap and capture the German agents. She also marked up history when she refused to continue her scheduled USO tours, because of the prejudice which she encountered.

Paul Robeson comes next on our list. "Othello," a Shakesperian drama, which broke all records on Broadway and is now touring the country, was the vehicle which enabled Mr. Robeson to also take in another field onto his list. He was All-American in football during his college career, rose to film fame in his various portrayals, and has thrilled thousands with his rich baritone voice from the concert stage.

In the field of drama, Hilda Simms must be mentioned. From her portrayal of the title role in "Anna Lucasta" Miss Simms was named one of the ten outstanding women by a national fashion magazine. This play is also breaking records on Broadway.

Canada Lee has opened up on

the great White Way in "The Tempest" costarring Vera Zorina, one who has heard Marva, agree that "something new has been added" to vocalizing.

Rex Ingram, Rochester (on Jack Benny's program), Eddie Green (of Duffy's Tavern Fame), Hattie McDaniels and Louise Beavers are among the many Negroes who are planting their stars permanently in the entertainment world.

Negro Bands and Vocalists

There is really no history making in the progress made by Negro orchestras as from the beginning of musical orchestrations, the Negro has been among the foremost in orchestral endeavors. For most composer and band leader Duke Ellington. For many years, we the sic loving public have thrilled to his "Mood Indigo," "Sophisticated Lady," "Solitude," "Caravan," "Flamingo" and countless others. He was given the Gold Award by Esquire

for the best arranger and band. Others receiving the Gold Award are Cootie Williams, Jay C. Higgins, botham, Johnny Dege, Coleman Hawkins, Benny Goodman, Teddy Wilson, Al Casey, Oscar Pettiford, Sidney Catlett, Red Noryo, Louis Armstrong, Mildred Bailey, and Buck Clayton. To name all famous bandleaders would be endless.

Negro vocalists have taken a sudden upward turn. No one can forget the unique singing of Ella Fitzgerald in her arrangement of "A Tisket A Tasket" with the late Chick Webb, Billie Holiday, the torch singer of all times, Billy Eckstine, Dan Grisham, Louis Armstrong, Sis-ter Rosetta Thorpe, Savannah Churchill and Josh White.

One of the new comers to the vocal field is Marva Louis, beautiful and talented wife of the heavyweight champ, Joe Louis,

Have a Little Mercy on Una Mae Carlisle

NEW YORK—The busiest gal in town is none other than photogenic, lovable Una Mae (Walking by the River) Carlisle, whose commitments call for superhuman effort within the next two weeks. Of course, showfolks are usually overloaded with work (that is, those who get the nod for success) but in the case of Una Mae Carlisle it's different. To begin with, she's a slight bit of femininity, and the constant strain of composing, playing, singing and entertaining should have retired her long ago. But something down in the Carlisle breast keeps her at it and, despite her physical handicap of being just a wisp of a gal, she has managed to maintain a standard.

One of the great figures—musically and pictorially—in the field of jazz and swing piano playing and singing, Una Mae Carlisle heads up the new all-star swing show entitled "Jive Star Final," which opened last Thursday night in 52nd Street's hot-rhythm hall, the Onyx Club. That, in itself, is a task that most male pianists would complain of, despite the healthy coin Mike Westerman is paying for the attraction. You see, this chore begins at about 10 p. m. and ends at 3:45 a. m. This means that the Carlisle gal gets to her Hotel Theresa suite in Harlem around 5 a. m.

From 5 a. m. to 8:30 a. m. is long enough to blow up a city, kill ten thousand Nazis, drink oneself silly, put the cat out, bring in the dog, have a ball, or spend all one's money. But those three and a half hours aren't enough to gain much-needed sleep in order to carry on with a major assignment. The Carlisle gal must be out of bed at 8:30 a. m. in order to make a radio broadcast at station WHN at 9 a. m. Then follows a mid-afternoon broadcast which keeps her up, and at 6:45 p. m. she's back in the studio where she has replaced Bob Howard, famous radio pianist, composer, and one of the stars of

of duties on the Carlisle agenda in the next two weeks is the making of a long term contract for assignment of being co-starred with the Andy Kirk Band at the Apollo Theater for a week. This means six shows or more a day, starting February 16. This means Miss Carlisle must be in calling boxes into which you drop dime-hearsals.

Capping off the current miasma



Satchmo



Ella



Jean

distance of the theater most of the day, thus conflicting with her radio programs, her Soundie chores, as well as her television broadcasts, leaving out, of course, the simple fact that one has to sleep sometimes.

Boogie Woogie Pianist Fulfills Life-Long Ambition

Jeri Smith, New Orleans girl, who has been a boogie-woogie pianist for 10 years in order to save enough money to present herself in a program of classics at Carnegie Hall, will achieve her ambition. On Saturday evening, Feb. 10, she will be accompanied by a 20-piece orchestra at Carnegie Hall.

Born in the city which gave the nation Basin Street and the Blues, Miss Smith was weaned on music not only by the environment but by her parents as well. Her mother, Mrs. Smith, is an accomplished musician and teacher; her father is a fine bass player.

Having been graduated in her early teens from George Washington High School in New York City (to which her folks had moved when she was of kindergarten age), Miss Smith was sent to the New England Conservatory of Music in Boston where she completed her classical studies.

Her first professional jobs, however, were in the popular vein in New Jersey nightclubs, where she featured boogie-woogie, sometimes leading her own jazz band, broadcasting over WNEW but always she had her eye and ear on Carnegie Hall. She will play compositions by Tchaikowsky, Rachmaninoff, Grieg, Goddard, Lavalee and a few popular pieces such as Dave Rose's Holiday for Strings at her classical debut.

Jeri Smith Realizes Dream After 10 Years of Woogie

NEW YORK—Jeri Smith, plump New Orleans lass, has banged out ten years of her life as a boogie-woogie pianist in all kinds of nightclubs and honky-tonks from coast to coast in order to give herself one night as a classical artist at Carnegie Hall.

She will achieve her ambition in that hallowed auditorium on Saturday evening, February 10, and will be accompanied by a 20-piece orchestra.

Born in the city which gave the nation Basin Street and the Blues, Miss Smith was weaned on music

not only by the environment but by her parents as well. Her mother, Mme. Tempy Smith, is an accomplished musician and teacher; her father is a fine bass player.

Having graduated in her early

teens from George Washington High School in New York City (to which her folks had moved when she was of kindergarten age), Miss Smith was sent to the New England Conservatory of Music in Boston, where she completed her classical studies.

Her first professional jobs, however, were in the popular vein rather than the classical, in New Jersey nightclubs, where she featured boogie-woogie, sometimes leading her own jazz band, broadcasting over WNEW, and the like, but always with her eye and ear on Carnegie Hall.

Ellabelle Davis Astounds in Town Hall Comeback; Recovers From Illness

By CARL DITON
NEW YORK. — (ANP) — Ellabelle Davis, a richly endowed soprano hailing from the suburbs of the city, returned to Town Hall Sunday afternoon in a most astounding vocal exhibition, after having run the gauntlet of a serious illness.

The singer's program was exhortation from an interpretative viewpoint, containing no less than six arias in almost continuous sequence. They were Lully's "Bols pairs" from "Amadis", Handel's "Vadon; pupillo scoto d'Amore" from "Julius Caesar" and "Flammendo Rose"; Mozart's "Ah! lo so" from "Il Flauto Magico" and "L'amore, saro contanto" from "Il Ro-

pastore", and Weber's "Loise, freeme Weisel" from "Der Kroidschuetz." "The Flammendo Rose" and "L'amore, saro, constan" numbers were enhanced by violin evligates from Sylvan Shulman. Indeed it was a joy to hear the artistic tones of three artists all blended in one. But the piece de resistance was the Weber aria in which the singer's declamatory recitative was of the kind seldom if ever quite achieved by Negro singers. Indeed if the Metropolitan opera were in search of real, genuine Negro operatic singers, it could easily offer a contract to

Miss Davis. In addition a group of songs by Hugo Wulf graced the program. "Der Venesene and die Hoffnug", "Zum neuen Johre", "Nimmerlatte Liebe" and "Erist's". Miss Davis' diction in any of the standard foreign languages is distinct and clean cut even to a non-Aryan. But we venture to say that her German Sunday afternoon was of the finest heard from any Negro singer within twenty-five years, barring none. And that is venturing for Negro singers for some ill-fated reason are particularly adept in handling that tongue!

Dunbar a Sensation In Liberated Paris

By VERA ARVEY
HOLLYWOOD. — (CNS) — Programs and newspaper clippings have just reached the United States, concerning the sensation caused by Rudolph Dunbar, famous Negro journalist and musician, when he conducted the Pasdeloup Symphony Orchestra in the Salle Gaveau in liberated Paris

on November 19th of this year. The house was completely sold out, the French musicians agreed unanimously that the whole performance was unique in the musical history of Paris, and the "Afro American Symphony" by William Grant Still, which was featured on the program, drew shouts of appreciation and vigorous stamps from the enthusiastic French audience. Even the men in the orchestra, which played magnificently, cheered lustily after they had finished playing the work. The other compositions of Dunbar's program were Lalo's "Symphonie Espagnole" and Dvorak's "Symphony, From the New World." If Dunbar's appearance as conductor of the London Philharmonic Orchestra at the Royal Albert Hall in 1942 was a triumph,

accomplished pianist, Samuel W. Jamieson.

The remarkably fine execution of Mr. Jamieson has often drawn from other piano students praise none the less flattering; while his mastery of so many of the difficulties that are connected with piano-forte playing and his fine general musical talents, entitle him to a prominent place in books far more pretentious than this one. He has in fact, attained to such brilliant proficiency (although quite a young man) as to cause him already to be ranked with the first pianists of the country.

Mr. Jamieson was born in Washington, D. C., in the year 1855. He began the study of music, taking lessons on the piano-forte, when about eleven years of age. Since then he has been under the instruction of some of the best masters of Boston, such as James M. Tracy and Fred K. Boscovitz, the celebrated Hungarian pianist. He has also been a pupil of the Boston Conservatory; from which classical institution he was graduated in honor, receiving its valuable diploma.

"Editor's note: The founding editor of the Guardian and the present editor were pupils of Mr. Jamieson when they lived in Hyde Park, Mass. The teacher made weekly trips to the little town, now a ward of Boston, and was induced to do so by the promise of such dinners such as my mother served him on the occasion of his first visit.

IN THE REALM OF MUSIC Early Boston Musicians

SAMUEL W. JAMIESON

The Brilliant Young Pianist

"While a skilled artist's fingers bound
O'er dancing keys, and wake celestial sound."

"The entertainments at Parker Memorial Hall on Sunday evenings in no wise lessen in interest and numbers.—One evening Mr. Jamieson awoke the echoes of the piano in a manner to do credit to a Liszt or a Chopin."

Thus spoke one of Boston's first writer's and musical critics in an article published in "The Commonwealth", alluding to the

Negro Tenor Pleases with Varied Program

An appreciative audience of nearly 700 heard Emanuel Mansfield, Negro tenor, in a concert of religious and classical numbers at the First Congregational church, Sunday night under the auspices of the Alpena Ministers' Association.

In an interesting manner, Mr. Mansfield introduced each number describing the experiences out of which the songs had come, and giving also an explanation of the differences between one classification of Negro songs and other classifications. Many people, he said, are confused and think that there is no difference between the "spiritual" and the "jubilee song." The "spiritual" is slower in movement unless it has been modernized, comes out of the religious experiences of the Negro. The "jubilee song" is of more rapid movement and is likely to contain the innocent humor of the Negro in a generous manner.

The program included the following numbers: "The Birth of Morn," "Little Mother of Mine," "Somebody's Knocking at Your Door," "Lungi Dal Car Bene" (an Italian sorrow song), "Wohin" (Schubert), "Consider and Hear Me," "Goin' to Shout," "Swing Low, Sweet Chariot," "Little David Steal Away," "Exhortation" (Negro Sermon), "Roberta Lee" (The Negro Sorrow song), "The Gospel Train," "Were You There?" and two numbers given as encores: "The Lord's Prayer," and "On The Day I Get To Heaven."

Miss Jean Freese acted as accompanist for Mr. Mansfield, his regular accompanist being prevented by illness from being present. She also played "Sonata" by Borowski; Pastore, by Flagles and Temple March by Lyon.

Negro Artist Conducts Berlin Philharmonic

DAILY WORKER by Samuel Siller
FOR the first time in the history of the famous Berlin Philharmonic Orchestra, a Negro will act as conductor. He is Rudolf Dunbar, 37-year-old composer-conductor. Mr. Dunbar will lead the Berlin Philharmonic in concerts before German civilians on Sept. 2 and Allied service men on Sept. 3. **9-1-45**

The Berlin appearance of the Negro musician is an act of supreme historic justice. The Nazis, like their Bilbonic counterparts in America, attacked the Negroes as sub-men. It will do a German orchestra a lot of good to sit under Mr. Dunbar. For the German audience it will be a lesson in democracy and genuine culture.

But we Americans have no right, unfortunately, to take pride in the event. The fact is that Rudolf Dunbar is an English musician. The fact is that if he were an American, he would not be conducting in Berlin. **N.Y. N.Y.**

The proof of that is the outrageous attitude of the War Department in cancelling the scheduled radio performance of *The Glass*, which depicts the problems of the Negro veteran. The proof is the scandalous segregation of Negro artists who risked their lives to entertain our men at the front.

The defeated Germans are getting a better lesson in democracy than we at home. I am ashamed as an American, deeply, inexpressibly ashamed. And furious—to use an unduly moderate word.

RUDOLF DUNBAR was born in British Guiana and educated in New York, Paris and Germany. In Britain he is well known as a clarinet stylist and has written a number of books on the subject.

Looking up his record in American books is an almost hopeless venture, as one would expect. I did learn in some back newspaper files that Mr. Dunbar conducted the London Philharmonic Orchestra three years ago in a concert to raise funds for Negroes fighting for the Allies. From the podium in Albert Hall, where Arturo Toscanini, Sir Thomas Beecham and John Barbirolli had appeared, Rudolf Dunbar conducted the *Afro-American Symphony* by the American Negro composer William Grant Still. It was the first time the composition was heard in England. The London critics described the concert as an artistic triumph. **9-1-45**

Dunbar, who was taught music first by the bandmaster of an English regiment stationed in British Guiana, has been greeted with enthusiasm in British musical circles. He is, incidentally, Britain's unofficial "jive" expert. He is quoted as believing that there is just as much art in swing as in the accepted classics.

Recently, Dunbar was featured in the great French-American festival at the Place de l'Opera along with Grace Moore. The high point in his program was a rendition of George Gershwin's *Rhapsody in Blue*.

In Berlin, Rudolf Dunbar is also serving as correspondent for the Associated Negro Press. After his appearances with the Berlin Philharmonic, he is slated to return to Paris to map plans for a series of concerts featuring American music.

We have our own fine Negro musicians in this country—Paul Robeson, Marian Anderson, Dean Dixon, and many, many others. So far the War Department has not announced plans to send these artists on tour to Berlin or Tokyo. With the war over, the officials are too busy cancelling scripts like *The Glass*.

Death Marks Finale For Noted Violinist



The above photo is one of the favorite pictures of the late Gertrude E. Martin, noted violinist, taken when she was awarded the Artists' Certificate of Ottava Sevcik in Boston, Mass. after completing six months course of study.

SUMMIT, N. J.
HERALD

Where Negro Songs Come From, Told By Southernaires

"Can you name an American Negro song?"

"Ask the average man that question and he'll probably mention 'Old Black Joe' or 'Swanee River,' but he'll be wrong."

That is the opinion of the Southernaires, colored quartet which is scheduled to make an appearance at the Summit High School on Thursday, Sept. 20.

"These well known tunes are

merely 'popular conceptions' of American Negro melodies," this radio troupe told reporters. They are no more the real thing than chop suey is a dish for the Chinese.

"If you want to hear authentic American Negro music you've got to find the people who worked in the cotton fields, the corn fields and the levee in days of Southern slavery," they said. "That's where we find the songs we sing; we don't get them from books. We hunt up the old white haired Negroes in the South who remember the days of slavery. Sometimes all we get is a scrap of melody, a single line of the lyric. From another source, we will get a little more, perhaps from an old Negro mother."

The search for these old tunes is ceaseless; that's one reason the Southernaires have nearly 2,000 on their list, and are adding more every month.

The Chicago Herald
Broadcast Symphony Of
William Grant Still
LOS ANGELES — (ANP) — A world radio premiere of William Grant Still's suite for violin and orchestra was featured in the NBC Red network's Standard Symphony hour program Sunday, Sept. 23, at 8:30 to 9:30 p.m. Louis Kaufman was presented. **9-29-45**
William Grant Still is hailed as one of the world's leading composers.



EVERETT AND SYLVIA LEE

Young Violinist Wins Stokowski's Approval

By NORDA HOLBURN

NEW YORK CITY — When Everett Lee of Cleveland, Ohio, hit New York City two years ago, at the request of Billy Rose to accept the post of concert master with the "Carmen Jones" orchestra, he was the proverbial boy from home who hoped to make good in the big city.

This he has done beyond his wildest dreams for although Mars is in the ascendancy, little old Venus continues to work her charms, and young Lee put his hand in the hat and drew out an enviable career, a lovely bride, and in due time, a nine and three quarter pound son. Nice going for a youngster still in his early twenties.

Everett, the son of Mr. and Mrs. Everett Lee (his brother Kenneth is in the Navy), began life with such a love for music that his dad ordered a violin scaled down to his diminutive five year old size. From then on he has been steadily on the up-grade.

He was variously soloist and often conductor with every orchestra in Cleveland from his own school (the Cleveland Institute of Music from which he graduated with the bachelor of music degree) up to the Cleveland Philharmonic where he attracted the attention of Rodzinski who advised him to perfect the art of con-

ance with the orchestra assigned as soloist for the Verdi D. major concerto.

MAKES "ON THE TOWN"

When "On the Town", a Broadway musical hit, opened, with music by Leonard Bernstein, one of the great composers of this generation, he gave young Lee the berth as first violinist with the orchestra and he now enjoys the distinction of being the first Negro to really crash the rather iron-bound symphony orchestra group.

All of this he takes in stride. Personally he is shy and unassuming, younger in appearance than his twenty odd years, and has the head of an Apollo. There the immaturity ends for his violin playing is broad and majestic, coupled with a wealth of musical knowledge rarely found in one so young.

YOUNG AND LUCKY

The luck of the Irish seems to follow this young man for after he crashed New York and before he could take a second breath (in four months to be exact) he was married to a junior miss who rates a high place in musical circles on her own merits. Sylvia Olden Lee, noted pianist, is the daughter of Rev. and Mrs. J. C. Olden of Washington, D. C. Her deceased mother was prominent as a dramatic soprano and teacher of music in Washington.

Sylvia graduated with honors from Oberlin College with a bachelor of music degree, taught in several universities, and at one time toured as guest soloist with Paul Robeson. Their wedding, January 16, 1944 culminated a courtship of four months. Mrs. Lee says the birth of young Everett, the third, November 27, 1944 made history in the family.

THREE MUSICIANS

The Lees are a typical American family who plan a joint-career of music, home, and babies. They open their first concert tour soon covering most of the major cities in the North, West and South.

ducting as well as the violin. So when his big chance came to fill the shoes of Joseph Litau as conductor of "Carmen Jones," he led Bizet's opus like a veteran.

ACCEPTED BY STOKOWSKI

Before "Carmen" closed, young Lee had arranged an audition with Leopold Stokowski for the New York City Symphony and passed that test with flying colors. Not that the test was easy. The world knows that besides being the richest and most glamorous conductor in musical history, he is a stickler for perfection and makes serious demands of his players. In other words, Lee was given the third degree and after only one perform-

The Southernaires Are Four Voices; Varied Personality

The Southernaires, who will be heard on Thursday, September 20 at the high school, have sung together as a group so often they are seldom thought of individually. Behind these four voices, however, are four distinctly different personalities. Top tenor, Ray Yeates, is from the farm folk in Hertford County, N. C. He inherited his father's musical bent, and at an early age was taught the Negro spirituals. He entered the Hampton Institute in Virginia where he studied voice and choral work and played in the band. At Hampton, Yeates participated in every musical activity possible. He has appeared with the Dixie Jubilee Singers under the direction of Eva Jessye in motion pictures and radio. He was the dock singer in the Theatre Union production of "Stevedore" and played in the motion picture "Jezebel" starring Miriam Hopkins, as well as in the production of "Porgy and Bess," and with Paul Robeson in "John Henry."

Lowell Peters, second tenor, was born in Cleveland, Tenn. He was one of eleven children. His earliest ambition was to be a lawyer and with this in mind he went to Knoxville College. Like Ray Yeates, he was a member of his college quartet for four years. On graduating he went to New York, where he made his professional debut with the Hall Johnson Choir. Peters is quiet and reserved and lets the other members of the quartet do most of the talking. His hobbies are reading and the study of languages.

Jay Stone Toney, baritone, was born in Columbia, Tenn. where he attended high school and worked as a window decorator. He sang in local church choirs, but did no professional singing until he became a member of the Southernaires. It is Toney who assumes the responsibility for taking care of the tremendous fan mail that the group constantly receives. Toney makes it a practice to an-

swer as many of these letters as possible.

William Edmonson, bass, comes from the Pacific Coast. He was born in Spokane, Washington, and attended Spokane College, where he played on the football and baseball teams and organized the college's first glee club. On graduating, he studied voice for two years at Chicago Musical College. Edmonson did his first public singing at the age of seven as boy soprano at All Saints' Church in Spokane. His adult career began with the Garner Concert Company and the Lafayette Players, a dramatic stock company. He also appeared on the Chautauqua and Lyceum circuits. Later he played the lead in three Negro motion pictures, "The Millionaire," "Thirty Years Later," and "The Midnight Ace." In 1928, he appeared in the Theatre Guild productions, "Marco's Millions," and "Volpone." He also has sung in several musical comedies on Broadway. He is six feet tall and weighs two hundred pounds. His hobbies are tropical fish and police logs.

No story of the Southernaires would be complete without mention of their accompanist and arranger, Spencer Odom. Born in Chicago, Odom attended grammar and high school in that city. He began studying the piano at the age of five and gave his first concert when was 13. He was only 14 when he was selected as Chicago's representative to a convention of the National Association of Negro Musicians, held in Indianapolis. With the idea of teaching music, Odom entered Crane College. But he soon decided teaching was not his forte and left school to become pianist and arranger for a dance orchestra. Odom has acted as accompanist for a number of soloists and vocal groups. The Umbrion Glee Club among the latter. He coached and arranged music for the Chicago radio attraction, "The Vagabonds" before joining the Southernaires. He has composed many songs and written the musical scores of several theatrical productions. His accompaniments create a perfect background for the vocal harmonies of the Southernaires. He likes baseball, prize fights and detective stories. Also, he has a weakness for creating unusual sandwiches.

The Southernaires have been designated "Minute Men for Defense" by the Defense Saving Staff of the United States Treas-

ury Department, and are conducting a special sale of war bonds in connection with their programs.

On West Coast

Hit Tune Composer 'Discovered'

Kansas City Mo.
By LAWRENCE F. LAMAR

LOS ANGELES.—(NPB)—It remained for screen and stage comedienne Lillian Yarbo to 'discover' the author of one of the finest hit tunes, entitled "I Tho't You Ought to Know," recently featured by Earl "Fatha" Hines over the ether waves. Several thousand radio fans who heard the number, and the answer orchestra leader Hines gave to the broadcast announcer's question as to its authorship, have also flooded various Hollywood recording studios for the author's name. 1-5-45

Lillian Yarbo supplied the answer to radio songstress Lillian Randolph, who wanted to know the name of the composer in order to request permission to feature it on her regular broadcast. The answer she gave, was the name of Cecil "Count" Carter, ex-saxophonist of Les Hite's, Hot Lips Paige's, Charley Echols and Nat Toles' orchestra.

Carter, told reporters, who interviewed him that he had given a copy of the number to Earl "Fatha" Hines, to make a recording. Mr. Hines, he stated is to start recording in a short time. In addition to the Hines orchestra discings, the King Cole Trio, is to do the score on a Capitol platter.

"Count" Carter, as he is known in musical circles, has since he suffered an illness that forced his retirement from the playing field, confined his time and ability to song composing. His greatest triumph in this field to date is the much discussed "I Tho't You Ought to Know" number. Since writing that number Carter has teamed up with Andrew Blakely, another sax player to write such popular hit numbers as "Powder House" and "Goose Pimple."



Journal & Guide
Norfolk, Va. 4-28-45

HAZEL SCOTT is currently appearing in person at the Roxy Theatre in New York where she established a precedent of "hitting the stage" five times in 15 months—a record. Miss Scott, who has forsaken nite club work for the concert, radio and theatre field, is booked to appear at Constitution Hall in Washington, D. C., with a clause in her contract that "if Negroes are barred in any part of the house her entire tour will be cancelled."

PM Visits:

The Dean of Jazz Pianists

Next Friday night James P. Johnson, jazz pioneer and composer (*The Charleston, If I Could Be With You*), will travel from

his house in Jamaica, L. I., to Carnegie Hall on W. 57th St.

There the 48-year-old veteran of three decades of jazz, the teacher who brought Fats Waller to the top, only to see him die in his prime, will be the soloist at a concert offering an all-Johnson program, selected from the more than 500 compositions he has turned out in his lifetime. They range from *Old-Fashioned Love* to the newly

GOOD WILL COMPOSER

Chicago Defender

3-24-45



MME. LILLIAN EVANTI

Internationally known concert singer whose composition, "Hymn Pan-American," is being acclaimed by South American republics for its contribution to unity between Latin countries and the United States. Introduced and published in Mexico, the song was translated into Portuguese by Celso Guimarães, director of Radio Nacional in Rio De Janeiro and is now one of the most popular among South Americans. Mme. Evanti, affectionately called, "Lily," by Mexican music lovers, was snapped by photographer in the Pan-American Union patio as she sought to teach Rancho, her singing parrot, the "Himno-Pan-Americano."

for Ziegfeld, Earl Carroll and George White and for several all-Negro shows—Runnin' Wild, in which the *The Charleston* was introduced, *Keep Shufflin'* and others. Johnson liked working in pit bands for musical shows because at 11 p.m. he was free to go up to Harlem. Young Duke Ellington and Waller would be waiting for him at the 135th St. station and they'd go to the Rhythm Club for jam sessions. Before the first of the month the Waller and Johnson would play at the Waldorf did songstress parties, many of them in the

er, you know—but he didn't have any swing then. 4-23-45

"My friend's father said Fats had to stop coming there because he worked nights and couldn't sleep with all the noise going on every afternoon. I was living with my sister at 267 W. 140th St. She had a piano and I brought mine there. Then I took Fats home. I'd get on one piano, he'd get on the other, and we'd work together. This went on for a couple of years. He picked up all the rags I knew and that

with years of experience, working at that time as staff artist for the Q.R.S. company, makers of rolls for the old player pianos.

We talked to Johnson about the concert and Waller the other day in a beer place near Radio City. With Johnson was Willie "The Lion" Smith, who worked with him until recently at The Pied Piper. Smith came along "to socialize" and listened as Johnson related his

first meeting with Waller.

"A friend of mine who used to hang out with me—his brother used to bring Fats to his house—he and Fats went to school together. My friend came around one day and told me about this Waller kid who was coming to their house to play the piano. So I went down there—they lived on 131st St.—and he played a couple of things. He had a parrot—he was the son of a bitch

then-fashionable section of Harlem called Striver's Row. **1-27-45**
It was called Striver's Row, Johnson explained, "because people strived like hell to pay the rent and taxes. They were the days of bathtub gin and corn whiskey and stills in the apartments and Jimmy Walker was Mayor. The parties attracted a lot of people, many white folk who were taking up the Negro."

The '30s hit Johnson and a lot of other people—hard. "I had just come out of the period when I was in the show business," he said. "I looked down on dance bands. In a dance band you had to work all night. I was making big money and dance bands weren't making big money. Then in Chicago Paul Ash introduced a new form of entertainment—the band on the stage. Well, they began to sell bands for a lot of money after that. I was misplaced, I didn't have an orchestra."

Johnson and his wife lived quietly in the house in Jamaica through the bad years. Their two daughters are with them there now; their son is in the Navy. Odd jobs and royalties kept the Johnsons going and Jimmy devoted himself to folk music, seeking to express the heritage of the Negro in his compositions. Out of this came his Harlem Symphony, excerpts of which will be performed at next Friday's concert. **4-27-45**

Johnson did the music for *The Organizer*, an opera that Labor Stage presented at Carnegie several years ago. He also put Eugene O'Neill's *The Dreamy Kid* to music, but this opera never has been produced. Asch Records hopes to put *The Dreamy Kid* on discs in the near future.

Johnson started on the road back when John Henry Hammond, America's Number One jazz fan, got him to play at several concerts he organized. Asch issued his *Snowy Morning Blues* and recently put out a Johnson album.

Having spent almost all his life in New York, Johnson has a great love for the city. After next Friday's concert he hopes to get going with a jazz orchestra of his own, to play around New York. "When you leave New York," he said suddenly, "you leave opportunity. A thousand and one times I build something up and then go away and someone steps in and gets the gravy. That mustn't happen again."

—SEYMOUR PECK

Teddy Returns to Benny

NEW YORK — Teddy Wilson, noted hot pianist who attained international fame as a member of Benny Goodman's band, starting in 1936, will again be a member of the big new orchestra now be-

ing assembled at the Paramount Theatre. It opens March 28 at the Paramount Theatre.

IN RECITAL



HAZEL HARRISON

Widely known concert pianist, who, critics say, ranks with the best of all times, appears here Sunday, March 25, at Corpus Christi Auditorium, 40th and South Parkway at 3:30 p.m. The noted artist is being presented under the auspices of the Metropolitan Council of Negro Women. **3-24-45**



Kenneth Spencer, well known

basso-baritone, will be one of the featured stars at the Ben Davis Ball to be held next Sunday afternoon April 15 at the Golden Gate Casino in Harlem. Others who will take part in the 4-hour show are Lena Horne, Hazel Scott, Ray Lev, Mary Lou Williams, Buck and

Bubbles, Laura Duncan, John Fleming, Earl Jones. Following the show there will be dancing until curfew rings. Purpose of the ball is to recognize the fine work being done by Ben Davis in the City Council and to prepare the groundwork for his reelection to that body.

Negro Singer Starts Tour With Town Hall Concert

By LOLA PAINE **1-8-45**

If you ask Ellabelle Davis, young Negro soprano, how other young Negro artists can get a break, she'll say:

"It's just a long, hard struggle. If it's in you, you'll keep on working and trying because you love it—and because you feel that you have something to offer."

Yes, she'll say, it's not only the Negro artist, but her people in general, who are going through a long hard struggle to make their contribution.

As for herself, she feels that she got an unusual break. That was about five years ago when she met Louis Crane, who has since guided her. That happy meeting of fine talent and sponsorship has borne good fruit. It will reach a new climax on Saturday afternoon, Jan. 13, when Louise Crane will present Miss Davis in another Town Hall recital.

Miss Davis, a native of New Rochelle, has been singing since she was 15. At that time she was the mainstay of her church choir and her high school chorus. Soon music teachers became interested in helping her, and soon afterward she was giving small concerts in nearby towns. In 1942 she made her New York debut as the soprano lead in William Boyce's 18th Century opera, *The Chaplet*, presented by Miss Crane at the Museum of Modern Art. In October of the same year, she gave her first Town Hall recital. **1-8-45**

"The Negro race has given us another distinguished singer," was the verdict of one critic after the Town Hall concert. "All of her songs were fluently and artistically phrased, with excellent control of what appeared to be limitless breath," said another. "A new singing star flashed on the musical horizon last night, making a sensational debut. Hers is a lovely voice of flute-like quality," said a third. And a fourth added, "She is already a refined and sensitive



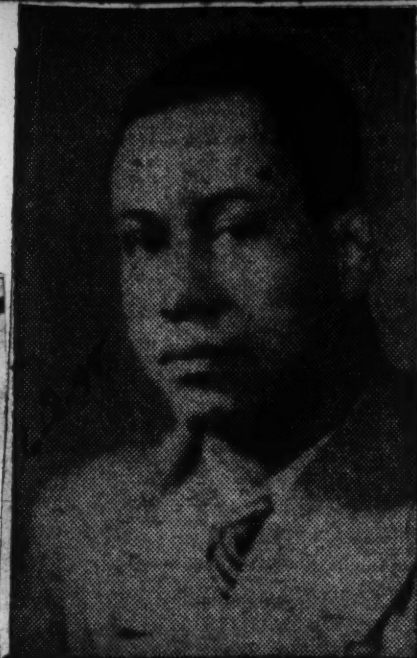
ELLABELLE DAVIS

artist, with a rare sense of style." That was the go-sign for a career's successful beginning. Since then Miss Davis has sung in many recitals, and on national hookups as the featured artist with NBC, CBS and Blue Network orchestras.

Saturday's concert is the first of a tour, Miss Davis says, with the itinerary including Boston's Jordan Hall, Spellman College in Atlanta, Ga., Palladega College in Alabama and the North Carolina College for Negroes in Durham.

The tour winds up with another high spot: on Feb. 4, Miss Davis will be soloist with Dean Dixon and the American Youth Orchestra at Hunter College Assembly Hall. Yes, she said, she's known Dixon for quite awhile, since 1939 to be exact. That's when she was in the chorus of the short-lived show, John Henry. Dixon was director of the chorus and orchestra and Paul Robeson played the lead.

But the Jan. 13 concert is the important date on the calendar right now, Miss Davis said, adding that the program is a classical one, chiefly French and German, with composers including Handel, Mozart, Hugo Wolf, Bizet, Faure and Hall Johnson.



TO LECTURE AT NORTH-

WESTERN U.—Kenneth Brown Billups, youthful music authority of this city has been selected as one of the guest conductors with the Northwestern University Choral Clinic July 26 and 27 in Evanston, Ill. His topic will be "The Negro Spirituals." At present he is directing and producing his original work, "Rolling Along In Negro Song" as a pre-congress feature for the National Baptist S. S. and B. T. U. Congress. This event will be staged in the Opera House, Kiel Auditorium, Monday, June 18. **6-8-45**

Talking It Over With Josh White

By NAT LOW

Daily Worker, N.Y. 5-1-45

Josh White is back in New York after an unprecedented Columbia Concert tour with Libby Holman that carried them clear across the country, packing 'em in at Detroit, San Francisco, Los Angeles and other places, and he's more convinced than ever about the beauty and importance of the folk song.

If the American folk song has enjoyed a renaissance these past few years it is thanks to the astounding success of such artists as Josh White. 5-1-45

Josh will be one of the featured artists at the Ben Davis Ball Sunday, May 6, at the Golden Gate Ballroom and we caught him at Cafe Society Downtown the other night just before he went on. He was still enthusiastic about his tour with Miss Holman. "The idea of a Negro and white artist joining for a tour is really something and the responses we received all over the country were heartwarming. You mustn't forget that most of the people we sang to had never before heard folks songs and songs of protest. They were mixed audiences and it was a new experience and a splendid one for them."

While in Hollywood, Josh made a picture for Universal, "Hear the Trumpet Talk" and shares the lead with Noah Beery, Jr. In it he sings some of the songs which have made him famous.

It was in Los Angeles, too, that he heard the news of President Roosevelt's death. "I couldn't believe it at first but after it had been verified my first reaction was to call my wife and kids in New York. And then I wanted to leave for home as quickly as possible."

A SOUTHERNER LEARNS

Was he going to write a song in memory of the late President? "I have no song in mind yet but I think the best song for President Roosevelt has already been written. It is 'To You Beloved Comrade' and is a favorite of Mrs. Roosevelt's. You know, the President and Mrs. Roosevelt invited me to the White House three times for 'command performances' and I shall never forget them."

Yip Harburg and Earl Robinson are collaborating on a new song for Josh called, "We're in the same boat, brother" and soon Josh will introduce it—probably at the Ben Davis Ball. 5-1-45

He is more convinced than ever that the folk song and the song of



Josh White who will perform at the Ben Davis Ball next Sunday May 6, is seen here with Libby Holman, who appeared with him on his precedent-breaking tour through the country.

protest can be a weapon for de-wife's life that she had ever sat at democracy. "If I reach one person the same table with a Negro." a month with what I have to say. "You see," Josh smiled, "they I think that's doing something. . . had both learned something and Take the time a southern Army that's a portent of the things to major walked out on me while I come." 5-1-45

was doing 'Strange Fruit'. . . He came back a week later and said to me, 'I've returned because I wanted to know why I walked out before.' He sat all through it this time and earnestly tried to convince me that not all Southerners are jimcrows. . . About four months later he arrived at Cafe Society with his wife—a Southern woman filled with anti-Negro prejudices. The major had begged her to come to hear me sing without telling her I was a Negro. But she stayed, and later invited me to sit at her table. . . Later in the evening she asked me to dance."

Josh paused here, then continued: "The Major later told me that this was the first time in his

Josh—everybody calls him just that—has a real competitor these days. "My son Josh, Jr. He's only four but he's already stole many of my shows."

And here's something, too. Josh Jr. will soon make an important film with one of the country's leading male stars.

As we were about to leave, Josh said: "Don't forget that I plugged and voted for Ben Davis in 1943. I will do it again this fall and will be at the Ball with bells on. He's a great guy."

Ditto for Josh White.

Blind Pianist Plays Bach and Boogie

N.Y. Amsterdam News
JOHNNY KENDRICK plays Bach, but he yearns to emulate Fats Waller, so is improving his technic at the Francis Reckling School of Music. The students recital at St. Martin's Little Theatre last Friday evening featured him playing Gershwin's theme song from the "Rhapsody in Blue", while the younger pupils showed their special talents under the direction of Miss Reckling, who donates part of the recital proceeds to charity each year. Their contribution this time will be to the Negro College Fund. Young Kendrick was a former pupil at the Institute for the Blind.—N.H.



10-YEAR-OLD DELEGATE ELECTRIFIES PUGET SOUND CONFERENCE. YAKIMA

North West Enterprise

Pearl Margaret Drew, Portland's 18-year-old dramatic soprano, was presented in the senior student recital June 15, 1945, under the auspices of her teacher, Vida Teresa Bennett. Miss Drew rendered two numbers, "O Don fatale" from the opera Don Carlo, by Verdi, and "Love is the Mind," by Mitchell.

Miss Drew won first place in her class at the Oregon Federation of Music Clubs State Junior Competitive Festival which was held at the Women's Club auditorium in Portland May 4-5 of this year. She was awarded a gold cup on which her name is engraved. "I feel doubly honored because I

was the only Negro contestant in the contest, and I had a chance to show that the race does possess talented people who are capable of going far in the concert

world, if they work hard enough," she said when interviewed.

Miss Bennett discovered Miss Drew and realized that she possessed a voice which with proper training would some day be recognized. Miss Bennett has been teaching Miss Drew on a scholarship almost four years.

Born in Portland, Ore., May 1, 1927, this talented young Miss is the daughter of Mrs. Alice M. Drew of Portland. 6-27-45



Bailey's singing hands: From "straighten up and fly right" . . . to "cool down, papa, don't you blow your top"

Lazy Singing

"If anybody holds my hands for more than ten minutes," says Pearl Bailey (waving her hands excitedly) "I'd go stark, raving mad. I feel like anybody who holds my hands, holds my whole body." This antipathy for hand-holding is more than just a personal whim of Pearl's—it's professional. Pearl is a singer, but she sings with her hands just as much as with her voice. She doesn't even think much of her voice, as a matter of fact—"never thought there was one . . . voice means nothing."

Miss Bailey picks a song for its lyrics. "I've got to feel it," she says. "It's got to tell a story." Sometimes, as in the case of "St. Louis Blues," she even interpolates her own story along with the standard lyrics.

With all-waving hands and storytelling—Miss Bailey keeps her face almost expressionless, except for the slight flicker of an innuendo here and there (usually boredom).

This deadpan delivery has recently become one of New York's latest nightclub sensations. For most of last winter, Miss Bailey was the pet of the sophisticated habitués of the Blue Angel, on the East side.

Now, and for the rest of the summer, she is stopping the show at Broadway's noisy and jam-packed Zanzibar. In July, Columbia will release her first starring records. Screen tests are getting to be a habit with her, although Hollywood can't quite make up its mind whether she's a singer or a comedienne.

Miss Bailey, who was born in Virginia but calls Philadelphia home, "just happened to be a singer." Her father was a Negro preacher, and her older brother Bill was—and still is—a brilliant tap dancer. She had studied tap, too, but had a fight with Bill one day. Taking a dare, she went to the Pearl Theater in Philadel-

phia and won an amateur contest—singing. Since then, in 1933, Pearl has found that "singing just the way I talk . . . is a lazy way to earn a living."

Bill Still's 10-Year Hope Near Reality New York Amsterdam News Dreamed of Writing Music For Libretto by Hughes; 'Troubled Island' Is It

By DON DE LEIGHBOR

Ten years ago a composer who had already distinguished himself by writing symphonies and ballets, confided to some of his close friends that his one ambition was to write the music for a libretto by Langston Hughes, and to have the opus presented at the Academy of Music in Philadelphia. Although a decade has passed, he may yet see his dream come true, for it is quite likely that William Still's opera, "Troubled Island," scheduled to open in New York early next year, will reach the Academy during the tour of the United States which will follow the New York engagement.

When Mr. Still expressed this ambition, he was in Chicago for the presentation of his Ballet, "La

Guilabelle" at the Civic Opera House. Kathryn Dunham, then hardly known outside the Windy City was the ballerina. Even then she was a star, and her South Parkway studio was the mecca for the sophisticates and bon vivants of the town. Mr. Still hailed her as one of the greatest interpretative dancers of the century.

Adds to Starry Crown

Since that time, William Grant Still has added new stars to his already brilliant diadem, one of the



WILLIAM GRANT STILL

brightest having been achieved when he received international attention by winning first prize for writing the theme melody for the New York World's Fair, 1939-1940.

Now if everything goes well, the boy from Woodville, Miss., who received his education at Wilberforce University, Oberlin and New England Conservatories, can expect within the next year to place the biggest diamond in his jeweled crown. The City Center of New York is set to produce "Troubled Island," libretto by Langston Hughes, music by Still, and to be directed by the great Leopold Stokowski.

Newbold Morris, president of the New York City Council, believes the production will cost \$45,000.

"Troubled Island is a historic

piece, but it is significant in that it is bound up in the ancient struggle of people to be free. Specifically, it concerns the fight of the people of Haiti to free themselves from the French yoke of bondage. The action centers around Jean Desalines, a slave who became emperor of Haiti, June 16, 1904.

Presentation of Mr. Still's "Troubled Island" next year will complete a cycle of two full decades, for it was just 20 years ago that his "Land of Dreams" had its first performance in New York.

Active Long Time

Modest Will Still, as many of his intimates call him, has had an unusual and eventful career. He has always loved music, and at 19, he was earning part of his subsistence by playing for dances. He has been a Seaman, and a Harmon Award winner on two occasions. Sophie Tucker hired him to orchestrate for her, and W. C. Handy, for whom he worked, regards him as a philosopher of music.

Mr. Still's two symphonies, the "Afro-American" and the "Song of a New Race" are classics. In addition to the symphonies, he has written three operas besides "Troubled Island." They are, "Blue Steel," "A Bayou Legend" and "A Southern Intrelude."

Mr. Still's range seems to have no bounds. An example of his versatility is shown in the writing of two chorales, "Plain Chant for America" and "They Lynched him to a Tree." Words for both of these works were written by Katherine Garrison Chapin, in private life the wife of former Attorney General Francis Biddle.

What Mr. Still will do following the success of his newest effort is difficult to prophesy, but it is reasonably certain that he will continue to use his deft pen and his musical heart in soothing the "savage breast."

Evanti Scores on 'Army Hour' Washington, D.C. With Victory Composition

Mme. Lillian Evanti, famed opera singer, scored again with her new composition, "Forward March to Victory."

The song was inspired during this second world war, during the battle of the Coral Sea. There was a second edition during the victory in Africa, Pantelleria, and Lampedusa. The third edition was "D Day" and the fourth edition was "V.E Day," which is now ready for

"V.J. Day."

On Army Hour

The song was used on the Army Hour program, July 15.

Mme. Evanti said, "I was quite thrilled when I received this telegram from Leo Kermansky of the National Broadcasting Co., advising me that my composition would be used on the Army program."

The song has been translated into Chinese, Norwegian, Spanish, Czechoslovak, French and Yugoslav and millions all over the world are singing it.

Gen. Eisenhower has sent it to his headquarters in Frankfurt, Germany; Gen. Clarke has sent it to his 15th Army group; rush orders came for copies to be sent to Australia; students at M. Washington used it at their graduation exercises; a Baltimore high school used it in their program; and Dean Warner Lawson will use it in his Sylvan Theatre program in August.

8 Publications

Mme. Evanti has about eight published songs including another war song, "On Furlough Manana."

"This song is dedicated to the late President F. D. Roosevelt, United Nations and our heroic generals of World War II," she states.

49a-1945

Music

MAYOR GREET'S WINNERS OF MUSIC SCHOLARSHIPS



Mr. La Guardia with children from public and parochial schools who received instruments obtained with money supplied by the New York City Welfare Fund.

The New York Times

New York Times
Scholarships providing three-year courses in six designated music schools were presented by Mayor La Guardia yesterday to twenty-nine boys and girls chosen from the city's public schools. The youngsters, ranging in age from 9 to 11 years, have had no musical training, but have passed the necessary aptitude tests.

The awards were made at a ceremony in the Mayor's office at City Hall, at which their parents were present. The youngsters were given musical instruments re-

quired for their courses, except for one lad, who plans to study piano. The others received flutes, cellos and violins.

The Mayor warned the children that they would have to master the mechanics of their instruments before they could produce real music.

"For the first six months," he told the prospective violin and flute players, "you'll probably get squeaks instead of notes. And remember, your instruments won't

practice themselves. You must do it.

"Don't insist on showing your boy or girl off," the Mayor warned the assembled parents. "Don't make them play pieces for company before they are ready. That can be very upsetting to children."

The money to pay for tuition will come from the Mayor's special welfare fund. There will be eleven additional awards for the next terms of the designated schools.

Music Events

Hazel Harrison In Russian Program

HAZEL HARRISON, distinguished pianist, and Associate Professor of Music at Howard University, will give her first recital, an all-Russian program, in New York City in more than fifteen years, under the patronage of the American Russian Cultural Association, 200 West 57th Street, Sunday, November 18, 3 p.m. Miss Harrison has long been recognized, in this country and Europe, as the foremost pianist of her race, and ranks favorably with the greatest in the world. She studied in Munich with Victor Heinze, in Berlin with Bortkeiwitz and Egon Petri and was one of the chosen few in the salon of the great master, Busoni, where Godowsky, Kindler, Spaeth and many famous musicians received his invaluable instruction.

Celebrity Festival

Public Opinion The National Daily

10-4-45

When the "Festival of Celebrity Concerts," being presented at the Ward Theatre this month by Stephen Hill, opens on Saturday evening with Alberto Sciarretti and the Edward Gordon Orchestra playing the famous Grieg Concerto, music-lovers will be in for an experience of a lifetime.

For the first time in local history, concertgoers will be afforded the opportunity not only of hearing three outstanding musical artists but of hearing them at sensationally low prices, on a special season-

celebrity concert season, given details of the generous offer. Exceptional nature of the series is obvious. Including Alberto Sciarretti, the artists who will be taking part in this month of great music are all

will begin this week end, 26 October. When Miss Davis is scheduled to give the final performance of the festival. Bookings for the season tickets, available for either the first three, or the repeat concerts, may be made at the booking office of Stephen Hill.



MARYLA JONAS

distinguished and brilliant musicians whose reputation, preceding them there, has acclaimed their talent.

Following Maestro Sciarretti whose concerts are billed for Saturday of this week, and next Monday, October 8; there will come Maryla Jonas, Polish-born piano virtuoso, hailed as one of the world's greatest women pianists; and, after her, Ellabelle Davis, American Negro soprano.

ALBERTO SCIARRETTI

ticket offer:

Under this remarkable offer, music lovers can hear three of these great October for almost the price of two. Advertisements by the promoters of the series, which will bring to a smashing climax the current

Schedule for other two artists calls for two concerts each, and the benefit of the season ticket becomes apparent when it is realized that

remembered with delight in Jamaica, she will undoubtedly enjoy the benefit of her colleagues' popularity. Music-lovers will look forward, not only to her concerts but also those of Maryla Jonas, who have stamped this month of music which for virtually the price of two good singer. Acknowledged by critics as a peerless performer of unusual gifts, she is certain to score here. Coming as she will in the wake of Todd Duncan, versatile coloured American baritone, whose sensational tone, whose successful tone, given us another distinguish-



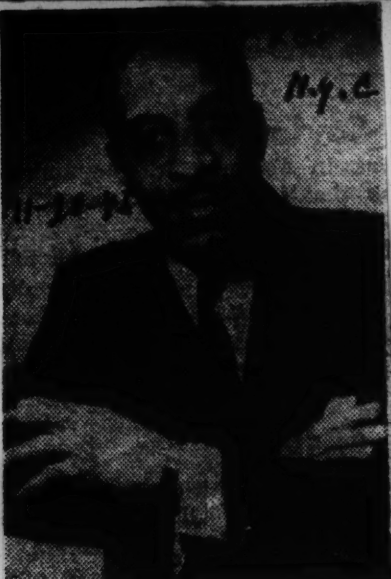
ELLABELLE DAVIS

Concerts, which is situated in "The Jamaica Times" department store in King Street, and is opened daily.

The Debut



Pianist - Composer, George Walker will give his first New York recital at Town Hall Tuesday evening, November 11. Walker who was born in Washington, D.C. is of West Indian parentage and is a graduate of Oberlin Conservatory and Curtis Institute of Music. He also studied piano with Mieczyslaw Horowitz and Rudolph Serkin. He will present three of his own compositions for the first time.



Dock Snellings, famed singing postman of Oakland, Cal., will make his New York debut at Carnegie Hall, Sunday evening, Nov. 25, under the auspices of the N. Y. Peoples Committee. His program will include works by Scarlatti, Handel, Schumann, Schubert, Massenet, Borodin, Rachmaninoff, Chopin, Burlingame, Johnson and others.

UNA HADLEY, presented in an all-Chopin program at Times Hall, gave a varied group of compositions which included the F sharp major, Impromptu; Fantasia in F minor, Op. 49; a group of six études, Op. 10, Nos. 3 and 4, and Op. 25, Nos. 1, 7, 2 and 11; four Preludes; three Mazurkas; Nocturne in C minor; Valse Brillante, Op. 34, No. 1; Ballade Op. 47, No. 3; Berceuse, D flat major, Op. 57, and Scherzo in C sharp minor.

In many respects Miss Hadley is the best of our pianists heard in major hall this season. She demonstrated this in the mastery of the keyboard and capable memory which allowed ease and freedom of manipulation often denied young pianists.

Essaying an all-Chopin program is a large order for any artist but she gave evidence of a true poetical feeling for the composers works. There were knowledgeable adherences to the traditions of Chopin in the reserved tempo rubato, the architectural building of the left hand and majestic sweep of the right which carried the notes in brilliant understanding of the whole. But in the latter was noticed a discrepancy of phrase value that delineates a passage from the beginning to the end as an entity, then linked as a whole.

We attribute this to the hands not familiar enough with the close-to-the-key school which establishes independency of fingers. By way of illustration we recommend the playing of Iturbi in "Anchor and Aweigh," where several important close-ups of his hands are shown in an invaluable lesson for the pianist and those who would like to



YOUTHFUL BOOGIE PRODIGY - Frank "Sugar Child" Robinson, the new 7-year-old boogie woogie sensation, is shown massaging the keyboards. A Detroit, Mich., youngster, the new "find has signed to appear in two movies and leaves his Detroit home shortly for Hollywood. The youngster beats out the bass with his left hand and tickles the treble ivories with his right. He plays "straight stuff" but prefers "boogie" when he feels like "jumping." He never plays a tune the same way twice because he can't remember how he played it the first time. He picked up his repertoire by listening to phonograph records and then hanging out the tunes on the piano.

Also we draw attention to the use of dynamics rather than over use of the pedal that makes Chopin's compositions too sweet and lachrymose. The young artist must learn to be master of the instrument and the music he plays with no undue attention to self in the form of mannerisms. Miss Hadley was befittingly received with warm appreciation.

FORT BENNING RECEPTION CENTER CHORUS DISBANDED



St. Louis, Mo.

HIGHLIGHT of Reception Center Chorus concerts at Fort Benning, Ga., was last Christmas morning when the famed group

sang Christmas carols and spirituals in a hall here that to coast broadcast over CBS. Here Sgt. Willis Brown directs the group as

Sgt. William A. Long baritone the solo. (U. S. Army Signal Corps Photos).

12-9-45

PRESENTING DETROIT'S SECOND MUSICAL FIND



Detroit Tribune
The nation is still breathless over the recent discovery of six-year old Frank (Sugar Child) Robinson, Detroit's musical prodigy who is now headed to-
wards Hollywood, fame and fortune. But now another tiny star has begun to focus his bright image on the local musical horizon. He is seven-year-old

George "Peaches" Colquitt and the Detroit Tribune herewith presents him for the public's current consideration.
MICHAEL

Violin Concert Gets Negroes Into Missouri Music Association

Weekly Review 4-28-45



By Verna Avery

LOS ANGELES—(Calvin's News Service) — For the first time in its history, the Civic Music Association of Jefferson City, Mo., has accepted colored members. Heretofore, this has not been done because there are no reserved seats and anyone can sit near anyone else.

The colored University nearby (Lincoln) has asked every year for the past seven years to inquire whether it could buy memberships for its students and each year the privilege has been denied. However, this year the Civic Music Association engaged Louis Kaufman, brilliant young film violinist and his wife, Annette Kaufman, pianist, for a concert and it was widely advertised in the Negro newspapers that Mr. Kaufman is an admirer and performer of the music of William Grant Still, distinguished Negro composer.

As a result, the colored people

again inquired whether they could buy memberships. This time, the club's President, Mr. Richard Arens, said, "Well they're going to Heaven with us and there's no reason why they can't hear music with us."

The Association graciously gave its permission, and approximately eighty-five new colored members came and enjoyed the concert on April 11th and afterward crowded backstage to congratulate the Kaufmans, who were most cordial and glad to see them.

It was interesting to note that the Association itself feels very happy over the decision, as many of its members are broadminded and friendly people. Only two women cancelled their memberships after this precedent-shattering event, while the rest of the white members heartily congratulated Mr. Arens on his decision. They felt, they said, that mutual understanding would make their city a better place in which to

live.

Mr. and Mrs. Kaufman have been touring the United States in a series of more than forty concerts crammed into a few months. Their outstanding musicianship has been acclaimed in the North, East, West and South, and it is clear that they are being ambassadors of goodwill as well as fine musicians.

Musical 'Ode to Dorie Miller' At James P. Johnson Concert

James P. (Jimmie) Johnson's "Pop" concert at Carnegie Hall on Friday evening, May 4, will feature a memorial Ode to Dorie Miller, with William Franklin baritone, as soloist.

Out of the blues, and the laments, the sufferings and yearnings of his people, James P. Johnson has fashioned a tribute to a great American, Dorie Miller—whose name has become a household word and symbol to all freedom-loving people. Confronted by insurmountable odds—Dorie Miller gave all at Pearl Harbor—"beyond the call of duty." To Dorie Miller and to the millions of unknown and unnamed heroes who have served their country loyally—Mr. Johnson has dedicated this "Ode," which will be played for the first time at this concert.

William Franklin, baritone, will be the soloist. Mr. Franklin was heard in the role of "Porgy" in *Porgy and Bess* before embarking on a country-wide tour from which he has just returned, to do several outstanding radio programs within the last few weeks.

Bruce Wendell, international concert pianist, will be the soloist with the orchestra in the rhapsody, *Yamekraw*, around which Warner Brothers built a picture recently. "If I Could Be With You" and "Old Fashioned Love," Mr. Johnson's "hit" songs which sold over a million copies each, will be sung by Edith Sewell.

The orchestra will be under the direction of Josef Cherniavsky (NBC conductor).

This concert, which features James P. Johnson's compositions, will show the development of early American folk music, from jazz to symphony—as shown in Mr. Johnson's "Harlem Symphony"—excerpts of which will be played.

"Jimmie" Johnson has dedicated this concert to the late "Fats" Waller, his pupil.

BRIDGEPORT, CONN.
TELEGRAM
Ch-B. 13-402

Rotarians Hear History Of American Jazz Music

FAIRFIELD

Rotarians were given a demonstration of the background and development of American jazz music at their weekly luncheon yesterday in Rud's restaurant when Rock Clark, editor of The Post, was guest speaker. Recording was made to demonstrate the

Those who condemn jazz and blame it for creating juvenile delinquency were described as people who dislike and misunderstand this form of American music which Mr. Clark said, was the only original contribution of the United States to the arts of the world. He traced the origin of jazz to early American Negro spirituals, work songs, quadrilles and folk music, illustrating by records how its influence has been felt throughout the world.

Session Postponed

The meeting of the Town Plan commission, scheduled for this afternoon, has been postponed until further notice, according to an announcement by Andrew Huntington, clerk.

Respect for Negro Spirituals.

TO THE EDITOR OF THE SUN—Sir: For some time I have been protesting against the abuse and misuse of Negro spirituals, which has become a common practice on the part of commercial entertainers who have no idea of the sacredness of these songs and the deep religious convictions which they express. These songs express the faith, hope, sorrow, adoration and courage of the Negro and should never be brought down to vaudeville level.

It is a common thing to hear on the radio the misuse and degradation of spirituals. It should bring forth a general protest on the part of people who know the background of these songs and the conditions under which they were born. These songs represent the

religious aspiration of the Negro and were the songs that were used in the worship service of the Negro during his period of slavery.

As a Negro journalist I have made a wide study of the history and origin of Negro folk songs, and for two years lectured for the New York Board of Education on these in schools and colleges of this city. These songs fall under four heads: Spirituals, Cradle Songs, Labor Songs and the Songs of Freedom. Of these four groups the spirituals are the most sacred and were used only at religious services.

Since 1871, when Fisk University sent out the first group of singers to introduce these songs to the world, Negro colleges have been teaching their students the value of these songs and what they mean as a part of the religious heritage of the Negro. Great Negro singers such as Roland Hayes, Marian Anderson, Paul Robeson and Dorothy Maynor recognize the beauty and strength of these songs and approach them with the same artistry as other songs of concert class.

CLEVELAND G. ALLEN.

New York.

Youthful Cop in New Broadway Musical Afro-American Yearns for Chance to Sing Grand Opera

Baltimore, Md.
NEW YORK—Lonny Jackson, handsome young tenor, who has scored a success as the cop in Broadway's new musicale, "On the Town," feels that this show is only the first of many more to come where colored and whites will be completely integrated into the cast.

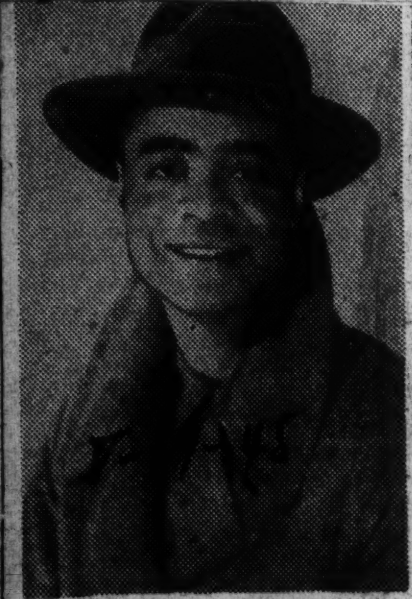
"The people are all so wonderful to work with," he told the AFRO, "and everything is so democratic."

"There were more than 300 contestants, both white and colored, for the 18 singing jobs in the show, and after I won my spot, Mr. Abbott, the director, asked me if I could make up 'white.' I told him I could do that, but it never came about."

Has Democratic Cash
"It seems that the idea of integration was tried out in Boston first and it went over so well that they decided to keep it that way in New York. There are five other colored in a cast of 80, and we get along swell."

"On the Town" has already been sold to MGM studios as a screen vehicle with Van Johnson and Gloria de Haven playing the leads.

Lonny has had a phenomenal career and has been singing and working just about most of his life. His greatest ambition is to sing the role of "Othello" in one



LONNIE JACKSON

of the major opera houses.

"I know singing in the Metropolitan Opera is impossible at present because of my color but I may yet get the chance with the Chicago Opera Company. Do you know they had a colored girl do 'Aida' there? Besides, I believe this country is becoming more democratic every day, and I have

my hopes."

A Native of Brownwood, Tex., 28 years ago, Lonny attended Brownwood High School and Sam Houston and Wiley Colleges.

The Kiwanis Club, a white organization, became interested in his singing and sent him to Chicago, where he won a scholarship to the Chicago Musical College and was one of three finalists at the Musical Festival in 1937.

At this time, J. Walker, a multi-millionaire from his hometown, began financing his career which led to his singing the role of "Sampson" with the Chicago Symphony Orchestra in May, 1938.

In Army 28 Months
"I then went into the Army for a period of 28 months," he continued, and I was quartered at Camp Wheeler, Ga., where I sang and entertained the men. I also acted as representative for our group whenever any prominent entertainers performed for us. I received my honorable discharge and came to New York eight months ago."

Currently studying at the Institute of Musical Art, he recently auditioned for Cafe Society. Up town, Barney Josephson, Cafe Society proprietor, would be making a big mistake by not signing him because Lonny is going places, fast.—R. Dier.

ALL OVER THE WORLD today the Negro is receiving complimentary consideration for the part he is playing in the various avenues of worthwhile endeavors.

Berlin, Germany, bowed last week to a Negro with a baton. Rudolph Dunbar, dark and slender, stepped to the stand in Titania Palast Auditorium while 3,500 tense, curious Germans watched him lift his baton to lead the 65-year-old Berlin Philharmonic Orchestra. When he stepped down in the midst of thunderous applause, one German stared in amazement, and remarked to his wife: "And I thought they were a decadent race."

In an event of historic proportions the first non-German since the reign of Hitler and the first Negro to conduct the Berlin orchestra won an ovation of astonishing warmth. The hall which once rocked with the race-hate strains of Nazi "Horst Wessel" was rocked with the rhythms of Composer Will Grant Still's Afro-American symphony.

Members of the orchestra, which has been known to ignore the conductor and play music its own way, agreed that Dunbar was a musical topnotcher.

Noted Blues Composer Writes Ode to Hero

By MILDRED McADORY

In his office overlooking Broadway, James P. Johnson, famous Negro composer-pianist, talked of his music. "The Blues," he said, "are the feelings of people, their protests, hopes, loves, hates; a mingling of feelings all rolled together." Yet they all tell a different story.

Johnson said his songs come to him at the most unexpected times and among all sorts of people. One night he and his band were playing a dance in New Orleans. His trombone player started a little tune in the middle of a song. Later he asked him what it was. "Just a little tune I heard in Texas," he answered. That later became Old Fashioned Love.

Johnson's older brothers started him on the road to jazz. When he was small they told him vivid stories that fired his imagination. With the little that he knew about music he started to pick out certain expressions on the piano. He began to play for cabarets and dance halls and to study music.

Johnson has composed every type of music from jazz to symphony. His music portrays all groups of people. Once after visiting a church and studying the hymns, prayers, the Minister's sermon and experiencing the feeling, he composed Baptist Mission.

One time he rode the subway for weeks, listening to the sound of wheels on rails. Up and down he rode through many neighborhoods—Spanish, Jewish, Negro and white. All this later went into his Harlem Symphony.

Johnson believes there is room for every kind of music. Jazz as well as symphonic. Both have their place. Both are important. Both kinds will have a place on his "Pop" concert this Friday, May 4, at Carnegie Hall, where for the first time Johnson will play his Ode to Dorie Miller.

This Ode is dedicated to a great American whose name has become a household word and symbol to all freedom-loving people, and to all the millions of unknown and unnamed heroes who have served



JAMES P. JOHNSON

THE WEEK

KERN, MAN OF MUSIC
DAVIS OF GEORGIA
TRUMAN, BAPTIST
KENTUCKY

By ROSCOE SIMMONS

THE SONG AND MUSIC WORLD was struck by great grief over death of Jerome Kern, composer of many songs that sing themselves. He died in New York, place of his birth.

Gus Edwards, composer of "School Days" had gone ahead only a few days before. By now they are together, where all is music, sitting under spell of the celestial choir.

"Ours," they might be saying, "was music of a kind, but listen to ceaselessness of harmony in this joyful place."

Not so Edwards, but Kern belongs to that group of song writers who acquired fancy and rhythm from American colored composers; looked them up; hung around with them, saw their fingers dance the keys; peered longingly into their souls.

Dvorak had based his symphony on the weird melodies thrown off as a sigh is thrown—effortless, unconsciously—by the trustees of music; so up from the Bowery and 28th street rushed the music makers, Jewish boys, besieging the Marshall hotel on 53d street, now gone.

Wonder whatever became of the stones of that building? They could speak of more talent, richer genius, of a happier day and time than any marble witnesses of all the glorious past.

Names of great composers, musicians, performers in and out of the Marshall from the beginning of the century until time and change served their notice at 127—include James Weldon Johnson, Cole & Johnson, Hogan, Will Marion Cook, (Berlin's inspiration), Burleigh, Rogers, Shipp, Al Johns, the Europes, Avery & Hart, Ford Dabney, Tom Bethel to sing "New York, New Haven and Hartford" at the slightest lull.

In come Williams and Walker; there sits Abbie Mitchell; now Henri Strange rises to read off the challenge

They have met on the edge of a wide, Kern and those who have gone on. "Well," maybe Kern has told them, "at least I increased your name, widened your name."

In and out are the eastsiders, the Kerns, the Berlins, etc., listening, looking, taking notes from the inventors, the authors of American music. Who shall write their story?

"Hamp the Vamp" Goes GI on Tin Pan Alley's Latest



Lionel Hampton and his orchestra, recently named the "Band of 1944" by Metronome, and who've sold over a million copies of both "Flying Home" and "Hamp's Boogie," introduce "Every Night," the first published tune of the GI Music House, before closing their record-breaking run at New York's Strand Theatre. Top group shows Hampton giving Ray Rand, head of GI Music (left), and Red Munro, publicity man, a private lesson on the subject of "Flying Home." Left, Miss Marion Chadwick, formerly of the U.S. Marine Corps, and Mrs. Gladys Hampton, manager of Tempo Music, Hampton's own music publishing house, discussing GI music. Milton Buckner, Hampton's pianist and arranger, had the tune under pen and Rubel Blakely, vocalist with the band, did the vocal honors.

On Discs:

A Master of Boogie Woogie

New York wasn't ready for the style of piano playing called boogie woogie when Meade Lux Lewis first came here in 1936. The Chicago-born, self-taught pianist

who had been washing cars in a garage back home, performed at a jazz concert at the Imperial Theatre in May, 1936, worked for six weeks at Nick's old basement place in the Village, then went home and applied for relief.

If Lewis was disappointed in his reception in New York, he was probably psychologically armed for it. Boogie woogie and Meade Lux Lewis had seen tough going together for a good many years.

There were admirers of boogie right along, at rent parties, in smoky little South-Side joints, but as jazz expert Charles Edward Smith points out, "that early audience, because it could not support the music it loved, had to leave Meade Lux to car-washing, to cleaning Pullman cars and to joining a shovel gang on WPA."

Search for Lewis

Lewis's first recording, made in

1927, was probably responsible for his eventual emergence from obscurity. It was called *Honky Tonk Train Blues*. Lewis and his father, a Pullman porter, had lived on South La Salle St. near the N. Y. Central tracks; the trains going by shook the house a hundred times a day. All of Lewis's impressions of La Salle St. were evoked in the boogie woogie solo, *Honky Tonk Train Blues*. It was John Henry

Hammond, Jr., the "Little Father" of jazz, who, in search of the author of this remarkable record, found Lewis at his garage job in 1936. The Imperial Theater debacle followed.

In Dec., 1938, when Hammond arranged a "Spirituals to Swing" concert at Carnegie Hall, Lewis got another try at New York. With his friend Albert Ammons, whom he met in 1924 when they were both cabbies for the Silver Taxi-cab Co., and Pete Johnson, Lewis established boogie woogie as a solid favorite in New York. There were long engagements for the three pianists at Cafe Society Downtown, and wide publicity. Soon boggie woogie, heretofore only a piano form, was being adapted to the uses of popular bands and vocalists. It was a long—and long-delayed—trip from the boogie woogie of the Chicago rent party to the Andrews Sisters's hyperthyroid *Boogie Woogie Bugler of Company B*. But it was "eight to the bar" all the way.

If there was any doubt that boogie woogie was here to stay, it was dispelled when Dr. Howard Hanson of the Eastman School of Music warned last Summer that "boogie woogie music is an aural drug."

New Records

An album of Meade Lux Lewis's recordings—his first since 1940—has just been issued called *Blues and Boogie Woogie* (Asch, \$3.50). It reveals the 40-year-old pianist at the top of his form. Containing six piano solos, excellently recorded, the album is always exciting and varied, filled with the imaginative musical responses of Lewis to his life and its ups and downs. In the music there is humor and melancholy and strength.

The titles are *Yancey's Pride*, named for Jimmy Yancey, boogie woogie pianist who looked upon Lewis and Ammons as his "boys"; *Glendale Glide* and *Denapas Parade*, both suggested by Lewis's recent stay in California; *Tidal Boogie*, *Lux's Boogie* and *Randini's Boogie*. This listener liked *Tidal Boogie* best. But it's all hard-hitting music, unlike the merely noisy boogie woogie of popular bands.



Meade Lux Lewis

"DEEK" WATSON AND HIS BROWN DOTS
Seattle Post
IN THEIR DEBUT AT CLUB PLANTATION
Northwest Herald



The much discussed "world premiere" of "Deek" Watson's Brown Dots ("Deek," you recall, was one of the "original" Ink Spots) comes off on February 1st at the Club Plantation in St. Louis. All we can say for the present is that the combination consists of four boys and a guitar, and they're groovy as a movie. That's the stuff you REALLY got to watch!

Luckey Roberts Gets ASCAP Post
3-17-45

NEW YORK—Luckey Roberts, writer of more than 650 songs, was nominated as a candidate for the board of directors of ASCAP, and he accepted the nomination.

Ballots from throughout the Nation and many international points are due to be returned by March 23, and of the nine persons named in the "Popular Production" section, only three are to be elected.

It is recalled that Mr. Roberts, famous for his "Moonlight Cocktail" and "Massachusetts," was one of the nine persons with whom the late Victor Herbert shared his plans for an organization twenty-seven years ago, and ASCAP resulted. However, it is only since 1939 that Mr. Roberts has been an active member of the organization.

Among others proposed with Mr. Roberts, are Gene Buck, Raymond B. Egan, Cliff Friend, Lou Handman, Ray Henderson, John Jacob Loeb, George W. Meyer, Leonard Whitcup. In the "Classical Production" section, those proposed are Abraham Chasins, John Taske Howard and Jeffrey O'Hara.

Muriel Rahn in Thrilling Debut
4-14-45

NEW YORK—Muriel Rahn scored a tremendous and far-reaching success upon her concert debut here Tuesday of last week at Town Hall, captivating N.Y. music critics and a large audience including more colored than had witnessed such an event at the famous hall in ten years.

Only one newspaper was unfavorable and that was the New York Times, in which a former critic of Miss Rahn's action against Billy Rose in "Carmen Jones" happened to be the same one who sat in on her concert.

Said *N.Y.S.* in the Times: "Her voice, however, did not seem sufficiently developed for the concert stage, nor did she appear to be completely at home with the technique of the traditional song recital."

Adeptness in Opera
Oscar Thompson, N.Y. Sun: "... hers was a cultivated style and the greater part of what she sang was familiar concert material, with Verdi's 'Ritorna vincitor' midway in the evening as evidence of her adeptness in the music of opera."

Virgil Thompson, N.Y. Herald Tribune: "Vocal schooling and good musicianship marked all her work Tuesday night, and there were the additional graces of a pleasant personality and easy dramatic projection. . . . Miss Rahn is a soundly trained singer."

Has the Vocal Goods
N.Y. World-Telegram: "Voice

and personality out-weighed style on much of last night's program. Miss Rahn has the vocal goods, with some to spare, the tones being young, fresh and exciting."

Miss Rahn's program included songs in English, German, French and Italian. One group devoted exclusively to the works of colored composers, included a first performance of an excerpt from William Grant Still's opera, "Troubled Island." William Lawrence was the accompanist.

Handy Brothers Nearing Half Century as Music Publishers
AFRO-AMERICAN (See Business)

NEW YORK—America's oldest colored music publishing house, Handy Brothers Music Company, Inc., is now entering its second quarter century as publishers of great music.



W. C. Handy, the music publishing company in the U.S.

Today, W. C. Handy, his brother, Charles Handy, and members of the Handy family own and operate not only one of the most successful music publishing houses in America, but possess a catalog of music that ranks among the top leaders in the American Society of Composers, Authors and Publishers.

Handy Brothers offices are located right in the heart of Tin Pan Alley on Broadway overlooking the Capitol Theatre.

While the Handy house is famed for its St. Louis Blues, Memphis Blues, and Beale Street Blues, it is not generally known that W. C. Handy has been a most prolific composer and producer of spirituals.

Handy has written and published more than 100 spirituals, many of which are sung in churches the world over.

Soldier Show Entertains First Army's Rest Camp
AFRO-AMERICAN

HEADQUARTERS, U.S. FIRST ARMY, FRANCE—About the first Continental all-colored soldier musical revue was held recently before nearly 2,000 front-line troops from a First Army rest camp in Belgium.

"Shades of Boogie Woogie" is the title given the show by the men of the 99th Quartermaster Collecting Company, who make up the cast which has played to some 20,000 soldiers and English civilians.

Spark-plugging the show are

Cpl. Alvin Chamblee of Chicago, and Cpl. Gilbert M. Blacken, 817 Avenue A, Norfolk, Va. Cpl. Chamblee, director of the show, writes its score; his co-partner, Cpl. Blacken, does musical compositions, along with assisting in the direction.

Members of Cast
Cpl. Chamblee even joins up with a trio in a number entitled "The Four Lords of Rhythm." Other members of the "Lords" are Pfc. Earl L. Garnett, Jr., Kansas City; Pvt. Joseph N. Hardin,

men and women: Sgt. Earl Smith, Omaha; Cpl. Willie James, Dixon, Ill.; Cpl. Edward Peterson, Harrisville, S.C.; Pfc. Harold G. Ridge, Monroeville, Mo.; and Pfc. Carolyn May, State managers, Pfc. Harold E. Holliday, Kansas City; Pfc. Roscoe Hume, Jr., St. Charles, Mo.; and Pfc. Stanley Coleman, Chicago. Members of the orchestra include: Pfc. Edwin Jackson, Georgetown, S.C. (leader); M/Sgt. Andrew J. Stovall, Atlanta; Pfc. Norman Williams, Camden, N.J.; and Pfc. Joe Turner, Steubenville, Ohio.

Jubalaires Rose from Hotel Waiters to CBS Feature



"Twelfth Street Rag," in the same album, is almost a textbook model of what to do with a

"I'm with you sweet mamma so long as you've got the rocks (I mean money, mamma!), I'm with you sweet mamma so long as you've got the bucks (Bucks, bucks, bucks), When the bucks run out, sweet mamma, you're out of luck (Out of luck, mamma)."



"We want to give our listeners

The boys gladly sang a variety of numbers for the AFRO. They're really something to hear. The Jubalaires are tops in harmony and rhythm. There's no question but that they will soon hit the top

The case is that of the Bronze Recording Co., against Richard A. Nelson, white promoter and Hollywood figure. Two charges were filed against Nelson asking \$25,000 damages. The first was for unfair competition and the second asked for a permanent injunction against the wrong commercial use of the recorded song, bearing the title "Wonder." Townsend also asked for an accounting of all profits received from the sale of the song.

Sues Over Song
Hit, 'I Wonder'

LOS ANGELES—(AP)—La one filed motion for a new trial in the case of the most important and controversial court actions in recent history. Vince Monroe Townsend, Jr., prominent attorney, last week filed motion for a new trial in the case of a superior court of Los Angeles over the popular song "I Wonder."

The determined attorney declares that if he does not get judgment at the next hearing in the same court, where it was first entered, he will carry it to the state supreme court and possibly into the federal courts. Besides Nelson, doing business as the Board Recording Co., five other individuals or firms were named in the complaint as co-defendant including the colored composer, Cecil Gant.

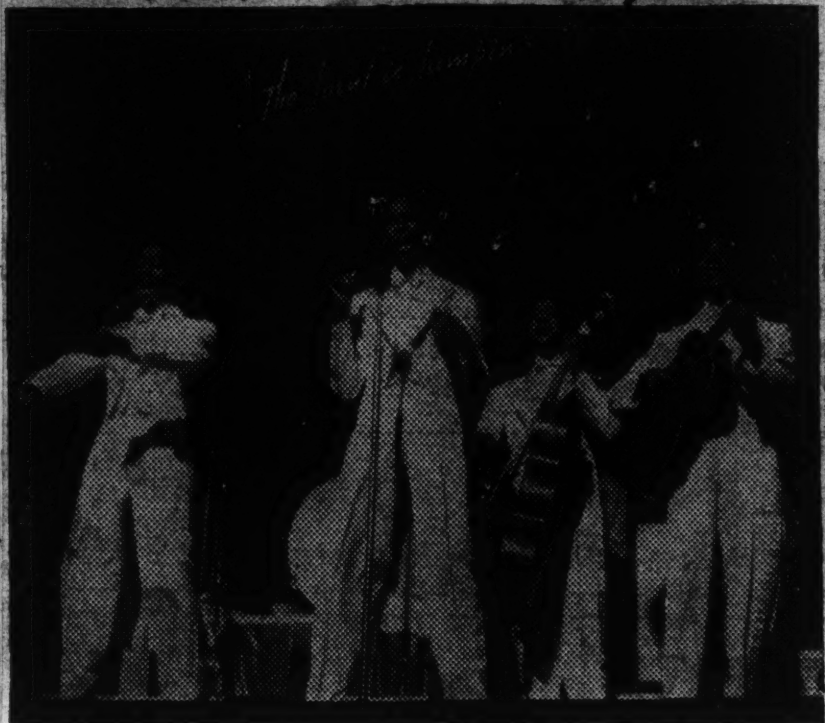
Gant, who is in the armed forces had brought the song to the proprietor of the Bronze Recording Co. and made an agreement with him for recordings, signing with him as part owner. The recording company copyrighted it and as soon as it was placed on the market it became a nation-wide hit. A number of famous bands also made records of the song and other nationally known record companies also made their own records of it. Included were Louie Armstrong on Decca, Roosevelt Sykes on Bluebird, Warren Evans on National and Louis Prima on Hit-k

ST LOUIS—(ANP)— St. Malachy's Catholic Church Men's club has adopted a resolution condemning the singing of the National Negro anthem as recognition and acceptance of the policy of segregation.

Be it further resolved: That the practice of singing the "Negro National Anthem" as such and instead of singing the "Star Spangled Banner" be discontinued.

INK SPOTS VS. MOE GALE

Northwest Herald - Seattle, Wash.



Well, the Ink Spots versus Moe Gale case has come to a timely and, I hope, satisfactory end in an out of court settlement that occurred here the other week. The controversy gained more publicity throughout the country by the act for the duration of existing contract, a period of from three to four years, and in addition Moe Gale's agency, Gale Inc., holds exclusive booking rights for a period of slightly less than two years.

any recent incident involving Negroes in show business and was featured by Bill Kenny, the angular tenor on the one side and Gale Ivory (Deek) Watson, and PFC Charles Fuqua on the other. Many things were said, making a whole lot of people feel bad on both sides. Most of this has been recanted and while certain aspects of the settlement eliminate the state-

ment that either side won a clear-cut victory, there is perhaps now a more practical understanding than at the time when Gale had full say over the funds of the quartette which sky-rocketed from obscurity in Indianapolis to international fame in less than ten years.

The Ink Spots, as represented by Bill Kenny, are no longer controlled by Moe Gale Inc., and no longer have to halve their earnings with him. The court controversy

Meanwhile, Deek Watson is expected to start a new quartette that will feature a different style of singing from that used by the Ink Spots, which is at variance with the plan of letting Watson set up a new edition of the Ink Spots as competition for the group headed by Kenny, said plan have

Samuel Gottlieb was attorney for Kenny and said that Moe Gale will not share in any royalties accruing from recordings made under the new arrangement. Charley Fuqua, as long as he is in the army, will continue to get \$65.00 a week as a stipulated salary. When he is released from the Service, he is to become a quarter partner in the venture.

The above photo taken in the El Grotto Club, Chicago, shows Harry Field, Wm. P. Grayson, of the New York advertising staff of Associated Publishers and Charles Cole. Field and Cole are co-owners and Jimmy Ascendio, manager. El Grotto is rated as tops on the Southside. The star-studded shows are being produced by Patsy Hunter from New York.

WITH U. S. SUPPLY FORCES, among his buddies; "Trumpet IN BELGIUM—Even the ominous Played," and "In My Dreams." roar of the buzz bombs in flight and explosions that follow their landing have failed to haunt Pvt. As for the buzz-bombs, Pvt. Edward Watts, of 380 Pierce Watts says, "Oh, they shake me up now and then." 2-10-45
Street, Baltimore, as a song com-
poser. Pvt. Watts was inducted August 13, 1943, at Camp Lee, Va., and

During some time away from his duties as a regular guard at a base depot, Pvt. Watts, assigned to the 3111th QM Service Company, has composed "Heaven and a Doll" the most popular one was a former singer and night club entertainer in Baltimore having appeared in the Silver Moon, Manhattan and Harlem. His mother, Mrs. Ethel Watts, lives at the Pierce Street address.

(The Fisk Jubilee Singers will give a concert before the Governor of Tennessee and the State Legislature at the Capitol Monday evening, February 19, at 7:30 o'clock. They are the only Negro college musical group touring the country at the present time. With the same simple harmonies unembellished by modern harmonies they carry on the tradition established by their forefathers seventy-five years ago. Their song is still the seeking of a bewildered people and their humble and sincere belief in a just God to whom they carry their troubles. They have contributed not a little to the esprit de corps and morale of the nation, and their story in song brings anew to a war torn world the simplicity and beauty of the story of Christianity. The original band of singers went forth from Nashville shortly after the war.)

and the Hollywood Bowl in this country. The personnel of the Singers changes, but under the dynamic leadership of Mrs. Myers they are still ranked among the leading ensemble singers of the day.

They were heavenward bound." They of Europe. Everywhere they met with success. To Brooklyn, New York and Henry Ward Beecher and these, the first Jubilee Singers, the leading ministers of New York world is indebted for the songs of the Negro, and to them, Fisk University turned and it was only a short variety of years of existence. Since their first European tour the Jubilee Singers were the wildest acclaim. World several trips abroad. Mrs. Myers received with the present director has carried them to Boston and at the Philadelphia four groups overseas. They have

The education of the Negro from
every eleven simple, brave, and
devout men and women, to sing
their songs to an uninterested world
in an effort to raise money that the
institution they had learned to love
might endure. At first their ef-
forts met with small success, and
in words of the slave song, they
were "sometimes up and some-

Maynor to Head Artists at Dell

PHILADELPHIA — Dorothy Maynor, soprano, will be the first of five outstanding artists to appear at the Robin Hood Dell for the coming season, making her appearance on June 26.

Others booked are Anne Brown, soprano; Todd Duncan, baritone, and Dean Dixon, all appearing July 17, when Dixon will conduct the Dell orchestra, and Marian Anderson contralto July 27.

Soldier Song Makes History

NEW YORK. — Pvt. Cecil Gant stationed in California wrote the current growing hit, "I Wonder" and "Cecil Boogie" two popular numbers which have been recorded by the Gilt Edge Recording Company of Los Angeles, California and New York City.

Pvt. Gant's talent as composer was discovered by Richard A. Nelson of Los Angeles who has collaborated with him in the production of these two hit numbers. A third hit just recorded is "Puttugest soloist, Monday, at a tea. Another Chair Under the Table," opening the fifteenth annual membership drive of the local chapter of the Community Concert Association to amount. Pvt. Gant will be receiving some of the largest royalties of any current composer.

He is well known and well liked by his unit and is constantly on call for morale building shows.

Loss of Arm Not to Stop Pianist

ATLANTIC CITY, N.J. — Pfc. George Mordaunt of 202 W. 133rd St., New York, has been awarded the Purple Heart at the Army's Thomas M. England General Hospital in Atlantic City.

Pfc. Mordaunt, who lost his right arm while fighting with the 92nd Division in Italy, was a piano player before his induction and is not letting his injury interfere with his music.

Now studying music written for the left hand, Mordaunt recently surprised guests at a party in the Rec Hall of England General by playing such tunes as "Oh, What a Beautiful Morning" and "Tea for Two," using his thumb to carry the theme, and his other four fingers to embellish the melody.

A keyboard fan since he was 12, when he began to study music, Mordaunt is now 34 and has played professionally with dance bands in New York theatres and night clubs for the past ten years.

MURIEL RAHN IS HEARD

Soprano Gives First Recital in This City at Town Hall

Muriel Rahn, soprano, who was one of the leads in the Broadway musical "Carmen Jones," gave her first New York recital at Town Hall last night. Miss Rahn's program included songs in English, German, French and Italian, and one group was devoted exclusively to the works of Negro composers. William Lawrence was the accompanist.

Miss Rahn has a charming stage presence and is obviously experienced in the ways of public performance. Her voice, however, did not seem sufficiently developed for the concert stage, nor did she appear to be completely at home with the technique of the traditional song recital. There was a near-capacity audience present for the recital, and Miss Rahn was applauded enthusiastically. — M.A.S.

Portia White Sings at Providence Tea

PROVIDENCE, R.I. — Miss Portia White, Canadian contralto, was a guest soloist, Monday, at a tea given in the Italian villa of Mrs. Hendy D. Sharpe, multi-millionaire of 84 Prospect St., featured Miss Ruth Tripp as accompanist for Miss White and Ward French, white, of NYC, president of the national organization, as speaker.

"America is going to be the center of the musical world and the distribution center for the future," Mr. French told the audience, predicting a revival of the practice of European artists coming to this country, conducting tours and returning home.

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Mr. Arthur M. Allen, president of the local chapter, welcomed the guests and Miss Mabel Woolsey, president of Mt. Holyoke College, campaign committee chairman, distributed kits to the workers. Mrs. Edgar Shaw presided.

Miss White's program included groups of classical and modern numbers and spirituals. In the former were "To the Queen of Heaven," by Dunhill; an aria from "Adieu Forests," from Jeanne d'Arc, and "Miranda," by Hegeman.

The singer, daughter of a minister, said she began her musical career at the age of 6, singing in the choir of her father's church in Halifax (N.S.) made up of her ten sisters and brothers. She won many musical prizes in high school and a scholarship at the Halifax Conservatory of Music.

Dispute Theory Whites Can't Sing Spirituals; Accomplishment Regarded Matter of Experience

World's Famous Musicians Give Opinions; Few of Them Believe Negro Has Monopoly on Mournful Tunes

By NORA HOLT

"White artists can sing spirituals if they capture the warm feeling of suffering and the religious fervor they express," declared Marian Anderson, world's great contralto, when asked her opinion on the question of white singers being really able to sing Negro spirituals.

"But they rarely understand the rhythm and intonation," Miss Anderson added.

'Whites Sing 'Em Better'

Harry T. Burleigh, world-famed composer of spirituals and singer who has been soloist at St. George's Episcopal Church for more than 50 years, thinks trained white singers interpret our spirituals better, because, as he remarked, "They know more about folk music as a whole — of the Russians, the English, Germans, and other countries. They study the people, the type of song, the story, locale and purity of line, linking all folk songs with the classics, expressing them without artificiality, change or cheapening effects. This demands humility, selfless dedication and warm human sympathy, as well as artistic training."

Mr. Burleigh's idea regarding the singing of spirituals is influenced no doubt by his many years as baritone soloist at St. George's, where the purity of church music has been a major part of his life. Also this church has given a Sunday each year for 21 years to commemorates and exalt these Negro folk songs; possibly the only church in this country to thus honor them.

On the other hand, Langston Hughes, celebrated poet and novelist, described attempts of whites to whites to sing spirituals as practically impossible, because "they lack the true feeling of Negro, never having suffered the

humility and torture of slavery and bondage."

"For that matter," he added, Langston Hughes "many Negroes can't sing them neither, especially Northerners who have had few opportunities to hear them in the South."

How Question Started

The discussion—whether whites can sing Negro spirituals as well or better—came up recently over claims by Elie Siegmeister, well known choral master and composer, who listed a song on one of his programs commonly regarded as a Negro spiritual, as a "white spiritual." The incident caused much comment and aroused the fear that an attempt was in the making to take from the Negro the cherished knowledge that his music is original—that the most beautiful type of his expressions was being challenged.

When confronted and asked for proof of his claim, Siegmeister said the spiritual, "I'm a Poor Way-fearing Stranger" (often listed as "City Called Heaven") was sung by white singers as early as 1844, many years before Negroes used it. Investigation of Dr. George Pullen Jackson's book, "White and Negro Spirituals," revealed a tune somewhat similar as sung by the Georgia Harp Singers, but words entirely different.

At Yale, in the James Weldon Johnson Collection, there is a pamphlet with the photo of Nannie Reynolds, a Colorado evangelist, who wrote the song which is a ballad form spiritual with six verses and chorus. From the records of Calvin Douglas, a Western minister, she was born about 1852 and preached in Colorado in the 1880's.

What Spirituals Require

Spirituals as they should be sung, require deep emotion and defy imitation unless a singer has heard them either in the deep south or from the throat of a true interpreter. It is factual that many famous white operatic and concert singers have made more than pausing attempts to master the technique necessary to express that emotion born of suffering, pain and oftentimes exaltation through religious frenzy.

Some have acquired a certain proficiency in the attempt. Others have not fared so well. The criticism that is made of a singer who attempts German Lieder, and lacks the knowledge of understanding of what Schuman or Brahms wrote

and intended, can be applied here.

The "True" Singer

The true singer of spirituals, from slavery days through the years of jubilee and gospel songs, has created a high standard in this type and style of singing which can evoke severe criticism if interpreted other than with faithful devotion and sympathy to the elemental drama which underlies them.

Helen Traubel, famous Metropolitan Opera star, is said by her accompanist, Coenraad V. Bos, to sing them with a feeling truer to the Negro idiom than any white singer he has heard. Marian Anderson also cited Miss Traubel as the one singer she has heard whose interpretation is near that of the Negro in warmth and sincerity of expression, due perhaps to her early life in St. Louis where she heard them sung.

True Sensitivity

Abbie Mitchell, celebrated soprano and actress, made it clear that some white singers and choral groups approach something akin to the Negro style, but rarely portray the true sensitivity of real southern singers.

"Slave songs," said Miss Mitchell, "are the outpouring of an uneducated people who sang them as the only outlet to their bonded condition. To sing them one must feel what those slaves felt, coupled with rhythmic and tonal oddities peculiar to them." She said when she heard the chorus sing spirituals at Manassus Industrial School, in Virginia, her hair stood on end, they were so thrilling.

Virgil Thompson, eminent composer and music critic for the Herald-Tribune, vividly recalled them. He transcends the human element of the concert stage and pictures the suffering of Christ upon the cross when he sings the "Crucifixion." While he is a purist by instinct and training in the classics, there are slight changes in the score so delicate, the audience feels, rather than hears them. These nuances and overtones mark the shadings of a singer who senses the symbolical essence of the song and lives the story as he sings. Harry Burleigh says he feels this same transfiguration when he sings "I Know The Lord's Laid His Hands on Me."

Paul Robeson, foremost actor and singer, was first known as a singer of spirituals and his deep vibrating voice, like the low notes of an organ, have kept him in the memory of every one as one of the

greatest in this medium. Lawrence Tibbett, famous tenor, is well known for his vigorous singing of "Shortenin' Bread" and Burleigh's arrangement of "Swing Low, Sweet Chariot." Also John Charles Thomas, celebrated baritone, often included spirituals in his Sunday afternoon broadcasts. The Negro folk-song is definitely

opposite to folk music of "retonic which spoke of their joy, the religious fervor and prayer. The Negroes early developed a harmonic structure by singing in part-form, in the pentatonic and hexatonic modes (five and six tone scales). No one can deny that the creation of these folk-songs was born of suffering, privation and oppression. As they sang, they added intonations derived from means

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H. T. Burleigh



Dorothy Maynor

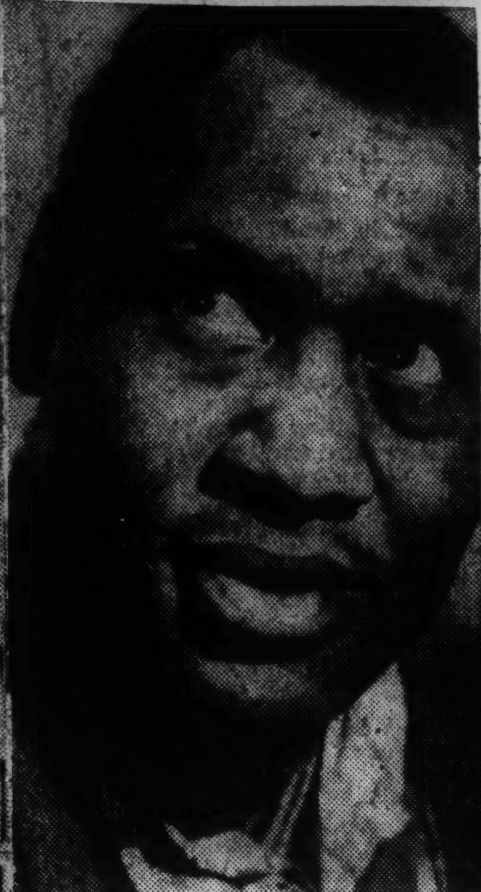
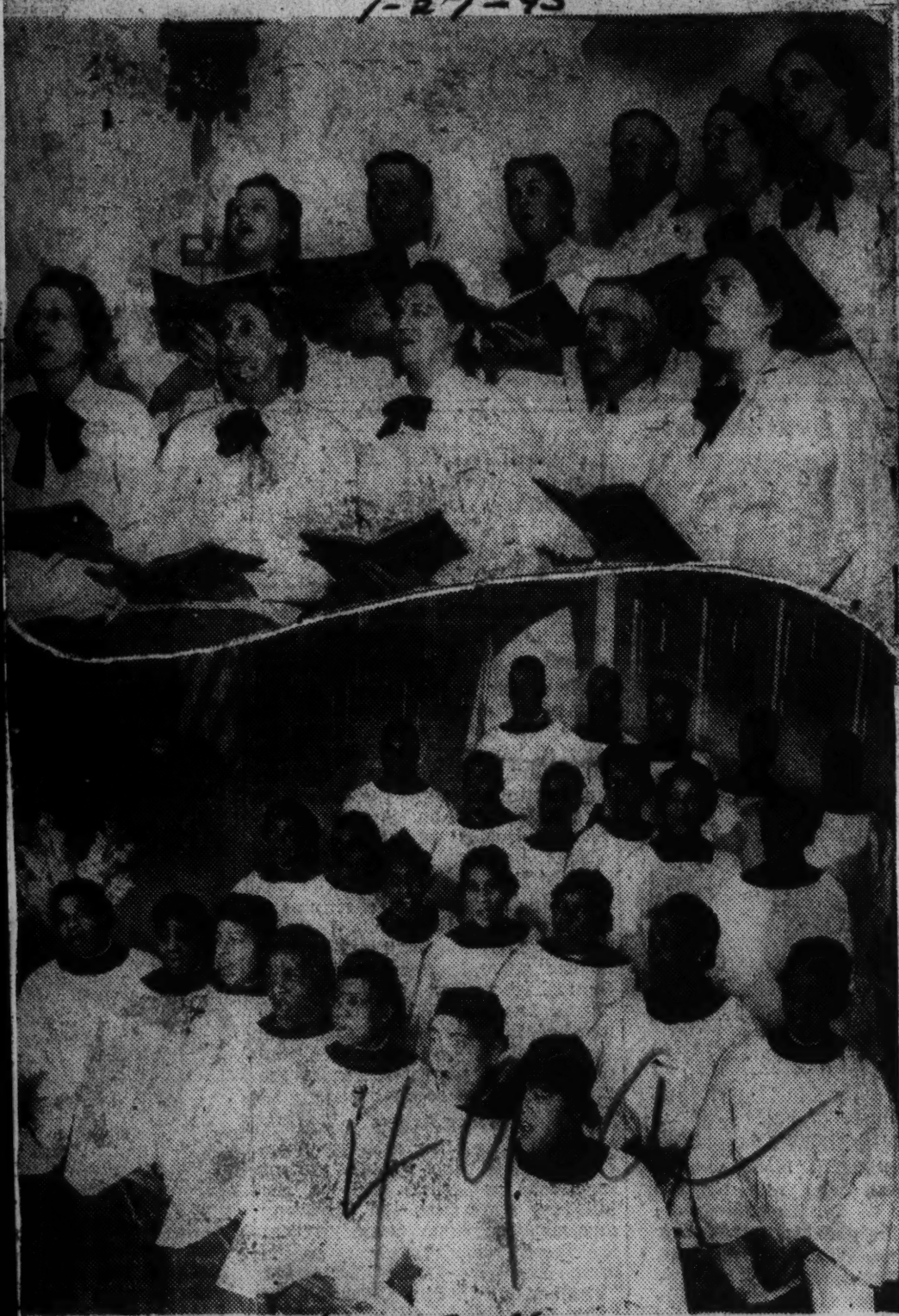


Muriel Rahn

Can White Folks Sing Spirituals?

New York Amsterdam News

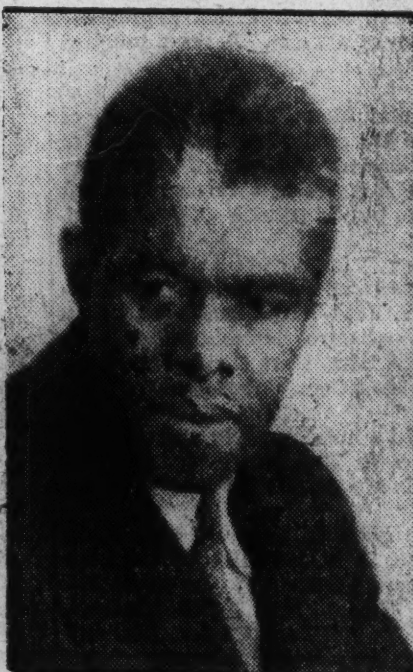
1-27-45



PAUL ROBESON



LAWRENCE TIBBETT



ROLAND HAYES



MARIAN ANDERSON

CAN WHITE FOLKS SING SPIRITUALS? Above are two choirs. At top is a white group, while the bottom group is composed of Negroes. Both choirs are trained in various types of singing. "The whites sing spirituals just like the Negro group" is one opinion. Another opinion holds that "whites can't sing Negro spirituals." See story below for a comprehensive pro and con discussion.

Hazel Scott Comes To St. Louis But First Jim Crow Had To Go

Hazel Scott, star of stage and radio, who has turned her back on cabaret engagements to give concert tours, has inserted in all of her contracts the right to not appear if segregation exists in the hall where she will appear.

Miss Scott, who will appear here in a piano concert Thursday evening, October 18, at Kiel Auditorium Opera House, was in the news several days ago when her appearance was barred at Constitution Hall in Washington, D. C., allegedly because of her race.

Miss Scott's husband, the Rev. Adam Clayton Powell, New York's Negro Congressman, has filed a complaint on the matter with President Truman. Congressman Powell is expected to accompany Miss Scott on her appearance in St. Louis.

The talented pianist has been widely acclaimed for her renditions of the classics and the distinctive touches of "boogie-woogie" that invariably slip in.

Miss Scott will be accompanied in her concert by her Instrumental Trio. The proceeds of the affair will go to the People's Hospital Building Fund. The program is under the sponsorship of Jesse J. Johnson, local promoter and businessman.



Alma Mater Welcome Soprano

Camilla Williams Demonstrates Versatility At Virginia State

10-27-43

By J. ANDREW BOWLER

PETERSBURG, Va.—Camilla Williams, the gifted new soprano who has twice won the Marian Anderson award, and who also won the Philadelphia Youth Concert Auditions, 1944, returned to her alma mater, Virginia State College, Friday afternoon, Oct. 19, to open the artists' recital series before a capacity audience in Virginia Hall auditorium.

Throughout a program of classics, Miss Williams, in addition to an excellent voice, showed a perfect understanding of the finer technique of singing. Wearing a flimsy white gown and surrounded by innumerable baskets of flowers and bouquets, she presented a picture of radiant charm and self assurance. At the piano as accompanist was the renowned Fritz Kramer.

Included, among three programmed arias, was the dramatic "Casta Diva" from "Norma" which the singer had rendered over a coast-to-coast broadcast accompanied by the Philadelphia Orchestra as a reward for winning the Philadelphia Youth Concert auditions.

SPECIAL MENTION

Remarkably rendered and worthy of special mention were: Schubert's "Liebesbotschaft" in which the accompaniment rippled in delightful cascades of tone; the ever elusive "Romance" by Debussy; the sentimental "Nell" by Faure; and the rhythmic Spanish serenade "Ouvre Ton Coeur" by Bizet. "At the Well" by Hageman and "Sing to My

Heart a Song" by Giannini were outstanding in the modern song group.

Four spirituals, sung in a more sincere, traditional manner than is usual for recitalists, closed a long program in which Camilla Williams covered herself with glory and endeared herself again to the faculty and student body of her alma mater.

NATIVE VIRGINIAN

Miss Williams who is a native of Danville, Va., graduated from Virginia State College with honors in music in 1941. She was active in many campus organizations including the popular

Virginia State A Capella Choir, of which she was president.

Her return to Virginia State to open the artists' recital series proved to be a momentous occasion, not only for Miss Williams, but for the entire college community.

TURNING POINT

It was while appearing as a guest soloist with the Virginia State A Capella Choir in Philadelphia that the turning point in her career came. Through the interest of a Philadelphia family, Mr. and Mrs. Ashley W. Jones, and the Virginia State College Alumni Association, she began a course of intensive studies for the concert and operatic stage under the direction of Mme. Marian Szklé-Kreschi.

Miss Williams reached another milestone on the road to musical success when she became an exclusive Victor Red Seal Recording Artist. Her radio debut was made over the NBC network, on the program, "The Music America Loves Best," on July 29, 1944. Miss Williams is now studying with Desare Soderia and is singing a limited number of concert engagements this year.

Composer Of Famed Caledonia Passes

CHICAGO (ANP).—Funeral services were held here Thursday for Richard M. Jones, composer of "Caledonia" and other song hits. Jones died suddenly in his home here Saturday following a heart attack caused by acute indigestion. The 53-year-old composer and pianist was born in Donaldsville, Ky., but began his musical career in New Orleans at an early age. While working for Lulu White, the "Diamond Queen" and operator of the Mahogany hall, he became known as the "best ragtime piano spanker" in Basin street.

MARIAN ANDERSON SUED New York Times Woman and Child, Bitten by Singer's Dogs, Ask \$15,000 Each

Special to THE NEW YORK TIMES.
DANBURY, Conn., Dec. 27—Sheeley Brett of 31 West Tenth Street, New York City, and Walter C. Brett Jr., 3 years old, her nephew, of Danbury, filed civil ac-

Church Sponsors Career Of 10-Year Old Pianist

One of the youngest advanced musical students at the Chicago Conservatory of Music, is a 10-year-old Negro girl by the name of Emmerline Jean Kemp. Emmerline who is a normal fifth grade student at Throop public school, has written more than two hundred compositions and is creating somewhat of a stir in musical circles by her technique and interpretations of such masters as Paderewski, Rachmaninoff, Chopin, Dvorak, Beethoven, Mozart, Bach and Schumann.

So successful was the recent recital given by the young artist at the Community Temple Church that she earned for herself sponsorship of her musical education by the church through its pastor, Bishop M. W. Hall. Bishop Hall said that the church's responsibility does not end with its spiritual duties to its parishioners and community at large but should extend to its civic and cultural life.

It was in this same way that Marian Anderson, America's foremost concert artist, got her early start. The future looks bright for Emmerline and the chances are that in a few years hence, the concert stage will herald the debut of another important artist.

tion today in Superior Court against Marian Anderson, Negro singer, also known as Marian Fisher. The child is represented in the action by his mother, Mrs. Elizabeth J. Brett.

Asking damages of \$15,000 each, Miss Brett and her nephew assert that on Oct. 6, while they were walking past the singer's estate here, they were mauled and bitten by three dogs owned by the defendant.

An attendant on the Anderson estate heard Miss Brett's screams and called off the dogs, two Kerry blue terriers and an Airedale terrier. A complaint was filed at that time with the State police but no action was taken.

Miss Brett was on a week-end visit to the home of the child's parents, Mr. and Mrs. Walter C. Brett Sr., situated on the same highway as the Anderson estate.

Jerry Scott, the Boy With the Great Voice

Call—Kansas City, Mo.
By BARBARA BERTCH

Thrill of a Romance was, you'll remember, a luscious job in Technicolor with everything MGM had to offer, except possibly Lassie. It had Esther Williams and Frances Gifford and fifteen sharp bathing suits and Tommy Dorsey and Lauritz Melchior and, oh yes, a guy named Van Johnson. Surely enough of everything to go around—so along about seven-eighths of the way through the picture a little colored boy no one ever heard of came in and sang a song. And promptly broke up the picture.

What's more, he followed Lauritz Melchior, who had just finished his twelfth or thirteenth number, and following Melchior (after even one song) is the sort of thing no tenor in his right voice would think of doing.

But this kid—this Jerry Scott followed Melchior, all right. And everybody, including Melchior, is still applauding.

Developed Untrained Voice

Where does a lad like young Jerry get a voice like that? How does a sassy-looking schoolboy work up to appearing with Lauritz Melchior his very first time out?

The Jerry saga starts in Greenwood, Miss., fifteen years ago, and none of it is pretty—except the Thrill of a Romance part. A black boy born in the deep South doesn't have it too easy.

With Jerry it was especially tough. His folks separated and his mother, with five youngsters to support (Jerry's the eldest), couldn't go around handing out expensive music lessons—even for a boy whose whole life was music.

She took her brood to Chicago while Jerry was still a toddler, however, and the big city was kinder to kids who sang than Greenwood would ever have been. 10-26-45

But Jerry was a boy—a mischievous boy—with plenty of time on his hands, and not too much parental supervision. In spite of that phenomenal voice of his, he couldn't see wasting the best years of his life at school. So, he didn't go—but regularly.

Instead he found himself some good Chicago street corners and beer joints and South Side taverns and proceeded to prove to anyone who'd listen that he had a voice—untrained and undirected, but nonetheless a voice.

Placed in Institution

Singing was more fun than anything—but much as the Chicago authorities liked music, they also thought it looked kind of funny for a punk kid of 9 or 10 to be singing around booze parlors during school hours.

Jerry was picked up and sent back to school—but a different kind of school this time. He was placed in the Mosely School for Boys, a special institution, and with the proper kind of direction the school afforded, Jerry was on his way.

At Mosely he never played hooky. There was too much else to do. Besides, everybody was happy to listen to him sing, even during arithmetic or American history.

He became a bugler and a drummer. He wrote a composition, Fight for the Right of America, of which the first five hundred copies were purchased by the Board of Education and used by Chicago school kids in their War Bond and War Stamp drives.

He sang at Bond rallies, he sang at various kinds of entertainments, he sang in the classrooms, he sang everywhere. Whether he knew it or not, Jerry Scott was going places. (And somehow, getting read-in, he says very seriously, "I'm ing and writing rammed down his throat along with the sharps and flats!")

Heard by Talent Scout

About this time Jerry's mother gave in and decided that maybe there was something to the music of Jerry's after all—that maybe some day he'd be able to make more at it than at a good, honest job like selling newspapers or shoveling coal.

In the midst of all this singing, Jerry was asked to appear on a special March of Dimes benefit. Maurice Golden, MGM's midwest talent scout "just happened" to hear him—and Jerry was forthwith under contract to Metro, just like Clark Gable and Greer Garson.

Next thing he knew Joe Pasternak was passing through Chicago and thought he'd kill a little time in the MGM offices. As he walked in the front door, he heard a remarkable voice coming from somewhere. Young and clear and true.

"Who's that?" he asked Golden. "Some kid we picked up at a benefit downtown. Like him?"

"Like him!" exclaimed Pasternak. "I'm taking him to Hollywood with me. But now!"

Confidence in Himself

And that's how it happened. Jerry checked in at Metro, moved into a little house in Santa Monica with an aunt of his and a little cousin, and settled down to earning \$100 a week on a 7-year contract.

When they told him he was going into Thrill of a Romance with Van and Esther—and especially Lauritz Melchior, the idol of all tenors including Jerry Scott—he grinned a gleaming white-toothed grin and said "Swell. We'll get along."

Nothing bothers him because he believes in himself. The fact that he managed to land in Hollywood at the age of 15—even with all the odds against him should be sufficient proof to anyone that the kid's amazing.

In Hollywood Jerry studies with Calvin Jackson, Negro assistant director of music at MGM. Jackson beams at mention of his young student's name, and hardly anyone was more pleased than he when Jerry made such a spectacular debut in pictures. Pleased—but not too surprised. He, like Jerry, knows that real stuff gets there.

Jerry is 5 feet 2 inches tall so far, lean, and thoroughly in love with music. All kinds. For instance, he's just made two recordings with Tommy Dorsey, Because and Please Don't Say No. 10-26-45

Pattern After Idol

"If Mr. Melchior can sing Dinah and Lawrence Tibbett can get away with Don't Fence Me In," he says very seriously, "I'm going to sing everything, too." He's sure of himself and ambitious—all that—but he still knows he has plenty to learn. He's patterning himself after Mr. Melchior whom he thinks is not only the greatest, most wonderful, colossal, super singer of all time, "but a really swell guy, too."

Off the screen the Jerry-Melchior relationship was pretty much the way it was in the picture. Jerry stood around in the background whenever they'd let him and listened to the great man sing. And Melchior gave Jerry the double-o when it was time for him to go on.

Kind of nice the way these things go in Hollywood, for now great big, important Lauritz Melchior and small, awed (and scared, although he won't admit it) Jerry Scott are fast friends.

(Reprinted by permission from the Motion Picture magazine.)

Miserable but Exciting Songs

A father and his 18-year-old son—the father a scholar, the son a filial zealot—set out to record the folk songs of the U.S. When John Lomax had broken his son to the trail, young Alan went on alone. Between them the Lomaxes recorded 10,000 songs, many of which had never been heard more than five miles from the prisons, corrals or lumber camps where the Lomaxes found them.

This week the Library of Congress, a new entry in the record market, was selling, as fast as they could be processed, five unbreakable vinylite albums (\$6 and \$7 each) of Lomax-collected blues, "hollers," Appalachian ballads and sacred songs. As in the first six albums, released by the Library in February 1943, the voices had a native vitality that few nightclub singers could match, though some of the records had the noisy roughness of performances made far from recording studios.

In Perry County, Ky., a candidate for sheriff thumbed a banjo and sang a long ballad about a cabin boy on the ship *Golden Willow Tree*. The cabin boy had been promised the captain's daughter in marriage if he would sink a rival ship, *The Roverie*. The cabin boy "bored nine holes" in the *Roverie* and then:

He turned upon his breast and back
swum he
Crying, O the lonesome land so low . . .
Captain O Captain, come take me on board,
And do unto me as good as your word,
For I sank 'em in the lowland lonesome low,
I sank her in the lowland so low.
The Captain failed to keep his promise,
so the cabin boy
. . . turned upon his head and down
swum he,
Crying O the lonesome land so low . . .
He swum till he came to the bottom of the sea,
Sank himself in the lowland lonesome low. . . 11-26-45

The Lomaxes discovered that a Negro folk musician would sing either religious or "sinful" songs, but seldom both. To find the "sinful made-up" songs they had to go where there were plenty of sinful Negroes—the State penitentiaries. On a Mississippi prison farm Convict Joe Baker (alias Seldom Seen) told them: "I never had been in no trouble wid de law . . . but one fellow kept messin' up my homely affairs, so I blowed him down." Then he sang:

Heah I is, bowed down wid shame;
I got a number instead of a name,
Ninety-nine years, in prison fuh life,
All I ever done was to kill my wife.

Weevils & Bulls. The Lomaxes followed *The Boll Weevil Song* ("Boll Weevil done et my cotton, done started in on my corn") from Texas to the Atlantic, recording a different version of the little bug at

each stop. They went to Tennessee for the sad saga of Coal Creek mine disasters ("No more pay days at Coal Creek").

In 1937 Alan was hired by the Library of Congress as a \$1,620-a-year assistant in charge of the Folk Song Archive. He sent song-collecting expeditions into Mexico and South America, to the reservations of the Six Nations Indians. He and his wife Elizabeth were married in Haiti, recorded voodoo rituals on their honeymoon. Today the Library has 25,000 songs on discs. 11-26-45

In 1939 Alan Lomax went on the air, introduced Burl (Blue-Tailed Fly) Ives, Josh (One Meat Ball) White, Woody (Dust Bowl Ballads) Guthrie and Lead Belly, a Negro minstrel who had done



William Leftwich

ALAN LOMAX

Sinful and sacred, but no fancy pants.

time for murder, and was an encyclopedia of "sinful" songs (TIME, May 15, 1939).

Lomax, now a hefty Army private, disapproves of his own twangy Texas voice, uses it constantly to "sell the Archive." At sings late at night in his Greenwich Village apartment, he is often joined by his sister, Bess Lomax Hawes, who has handled the music for OWI's overseas broadcasts. By last week the Library of Congress had employed four clerks to handle 30,000 inquiries about his records. He describes the albums as: "Plain and unadulterated folk song, usually about death, sweat, hard work, love. No fancy-pants stuff like *Oklahoma!*. Miserable people make the most exciting music I ever heard." When he gets out of the Army he hopes to take American folk songs to Russia, bring back Soviet ballads. The Russians, he says, use folk songs to make their minorities feel better and "we should do that too."

Walker, New Negro Pianist, Wins Acclaim in City Debut

By HORACE GRENELL

I spent two hours the other day with young George Walker, the unheralded Negro pianist who made the season's most exciting debut on Nov. 16. It was the basic economic problem of his people that set young Walker talking—the opportunities denied for training.

A recent graduate of the Curtis Institute in Philadelphia where he studied piano with Serkin and composition with Scalero, the 23 year old Walker spoke warmly and freshly about his own career, what it might mean as a spur to others, what role he may be able to play if successful. At the same time he was fully aware of the problems ahead.

It was the old question: a successful debut then what? Will there be a manager? If so, who? Should you go to Hurok, to Columbia Concerts, to NCAC? Walker has an additional problem, that of the young composer. 11-22-45

IDEAS ARE GOOD
He played his "Three Pieces for Piano" for me. The strong 19th Century flavor peppered up with mild "Debussysme" reflected the academic technique that is so typical of our top music school students.

However, despite the technique, the ideas were good. They were original and strong, and stated with conviction. He hastened to assure me that his recent compositions, a String Quartet and a work for orchestra, are much closer to our times.

On Dec. 3 George Walker is appearing with the Philadelphia Symphony under Ormandy. Shortly thereafter he is planning to live permanently in New York.

This is another striking instance of the wealth of talent we have in America. It is a pity that much of it is being lost.

New Orleans Schools To Vie In Jazz Contest

NEW ORLEANS, Dec. 1.—(AP)—New Orleans jazz, music of humble origin which has climbed socially until it is now called an "art form," joins football and debating Sunday as a subject for interscholastic competition.

Six "Dixieland type" bands

from local high schools will sound forth in the municipal auditorium in a contest which the National Jazz Foundation, Inc., calls the first of its kind ever held. 12-2-45

"We expect students of the schools to come and cheer for their bands just as they do for their football teams," said Miss Pat Spiess, secretary of the Foundation which is sponsoring the contest. "We think this kind of contest will become extremely popular."

The original "Dixieland Jazz Band," which used to roam Basin Street and other thoroughfares of New Orleans' former red light district playing on a horse-drawn wagon, included a clarinet, trumpet, bass, drum, and trombone. The high school musicians will follow that setup in general.

"Adherence to the original Dixieland style" will count for 25 points in the judging. Tone, rhythm, tempo and 'soloists' chorus interpretation" will count for 15 each. 12-2-45

The National Jazz Foundation, Inc., calls itself in one of its pamphlets "An organization of people who recognize jazz as a musically and historically significant American art form."

Miss Spiess emphasized that the group's interest in jazz was entirely rational and intellectual, and had nothing of the bobbysoxers', jitterbugs' and hepcats' abandon. 12-2-45

"We are just behind the times in the music which started here," she explained. "The Hot Club of Belgium and the Hot Club of France include leading intellectuals and public figures of those countries. That is the plane on which we plan to promote jazz."

Cab Calloway Cleared Of Charges In Argument

KANSAS CITY, Dec. 18.—(AP)—Cab Calloway, Negro band leader, was declared innocent of charges of intoxication and resisting arrest today by Police Judge Earle Frost in the outcome of what police said was an argument over his entering a Kansas City ballroom last Saturday. The case was dismissed. 12-29-45



ON THE GLORY ROAD—Most recent laurel to be added to the spectacular career of Carol Brice was the assignment as soloist with the Columbia Concert Orchestra, broadcast nationally each Tuesday at 6:30 P. M. over the CBS Network. The young contralto recently conducted a coast to coast broadcast from St. Paul's Chapel with the CBS orchestra. 12-1-45

Noted Violinist Appears

In Wilberforce Recital

WILBERFORCE, Ohio.—Clarence Cameron White, the most widely known among Negro violinists, appeared in concert at Wilberforce University Friday. 12-1-45

Mr. White thrilled the college audience with his versatile artistry. Included among the selections on the program were several of the artist's own compositions. N.Y.

Mr. White was formerly head of the music department of Hampton Institute and of West Virginia State College.

SATURDAY, DECEMBER 1, 1945

The Chicago Defender
SHE'S A PIANO WIZARD



EMMELINE KANE KEMP

Ten-year-old celebrated pianist, who gave a benefit recital recently at the Community Temple Church, 5536 Indiana ave. The youthful artist, who has been playing since she was two, has composed more than 200 tunes and has amazed some of the outstanding local critics by her extraordinary skill in playing compositions by Bach and Chopin. 12-1-45

CRAWLEY WRITES TUNE FOR "THE FACE"

The Pittsburgh Courier

NEW YORK—The latest song by Jimmy Crawley, famous clarinetist and songwriter, is a number currently being done by Comedian Jimmy "The Face" Butts. It is titled "Almost But Not Quite Butts," who is scheduled for an overseas tour with the USO has just completed a theatre and night club tour when he played the Zouave in Detroit and Doc's Club in Baltimore last week. His newest feature is "No Steam and No Hot Water." 12-2-45

Todd Duncan Scores in L. A. Recital

LOS ANGELES — Critics were lavish in their praise of Todd Duncan, who appeared in recital here Sunday, Nov. 25, at Philharmonic Auditorium. 12-8-45

Accompanied by William Allen, the singer was most impressive with his Russian, Negro-American and African numbers.

"Innate dignity, respect and understanding of the childlike heart, tone and time are all virtues of his singing," wrote critic Isabel Morse Jones of the Los Angeles Times. "He has the promise of being a finer realist than Robeson and he has much more voice than Roland Hayes."

The Evening Herald-Express' Carl Bronson said, "His quality of tone is individual and sometimes it rasps a little, but the heart is in it to a greater degree than almost any other singer of the day, and his lieder interpretations are new and inspiring. The audience was not large but grew enthusiastic, though he found himself among strangers. There seems to be no limit to this new singer's histrionic ability." 12-8-45



EMMALINE JANE KEMP, Chicago's child prodigy, whose brilliant performance on the piano has attracted wide attention from critics and educators. Sponsored in concert at Holiness Community temple last Sunday, for the benefit of the Young People's Recreation center by Miss Ida L. Jackson, (picture in insert) former supreme beauty of the Alpha Kappa Alpha sorority and prominent in California's educational circles.

PIANO PRODIGY SET FOR NEW M-G-M FILM

By HERMAN HILL

HOLLYWOOD—By his ready smile, infectious personality and unspoiled disposition, Frankie (Sugar Child) Robinson, 6-year-old Detroit piano genius, here in Hollywood for picture work at MGM studios, has completely captivated everyone, both young and old, who has come in contact with him.

Little Frankie, along with 8-year-old drum wizard Joey Preston, will be seen in "No Leave—No Love," starring Van Johnson and Pat Kirkwood.

The picture will mark Frankie's film debut and from all indications it will be the forerunner of a host of others, as studio executives have already predicted a bright future for him.

Monday night he gave an astounded and pleasantly surprised radio audience a real thrill by his performance on Jubilee, Armed Forces Radio Services broadcast at NBC studios.

RIGHT AT HOME 12-8-45

He vied for top honors with Lionel Hampton, Ernest Whitman and other seasoned name performers.

Sunday, for the benefit of the Young People's Recreation center by Miss Ida L. Jackson, (picture in insert) former supreme beauty of the Alpha Kappa Alpha sorority and prominent in California's educational circles.

several brothers. A cousin, Agnes Walker, and his sister, Dorothy Robinson, accompanied him to Hollywood as his guardians.

Born in Detroit, Frankie gained his "sugar" cognomen from his mother because of his sunny disposition.

Although coming from a family with a non-musical background, this amazing child began playing simple tunes on the piano when he was but a year and a half old. He never took a lesson in his life.

Before he was four he appeared in church programs and recitals. He learned his alphabet and began to read at the tender age of 2½ years.

He started to school when he was 5 and by the time he was 6 he was promoted to the third grade. His teachers claim he can easily master fifth-grade work.

Much of his learning is credited to his brothers and sisters, who were forced to stop their school work at home to satisfy his thirst for knowledge. Credit for his musical discovery goes jointly to orchestra leaders Lionel Hampton and Frankie Carle in the Motor City.

The Sugar Child won Carle's juvenile Boogie Contest for 12-year-olds.

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The Sugar Child won Carle's juvenile Boogie Contest for 12-year-olds.

His biggest hope is that he will be able to enjoy the holidays back home with his father, sister and



JUNIOR WIZARDS—Eight-year-old Joey Preston, wizard of the drums, and six-year-old Frankie (Sugar Child) Robinson, piano genius, combined their musical talents at NBC Studios in Hollywood to score a tremendous hit on Jubilee, AFPS broadcast at NBC Studios in Hollywood. Both are under contract to M-G-M Studios.

olds and up, and the rest is history as talent scouts from here, there and everywhere beselged him with offers. 12-8-45

"Colored Play Better Music," Stokowski Says, Yet None Measure Up to Standards

By MICHAEL CARTER

NEW YORK — Any qualified colored violinist or cellist who wants a job in the New York City Symphony can become the first colored artist in a major symphony orchestra simply by writing to Leopold Stokowski for an audition appointment, Stokowski told the AFRO this week.

"Applicants will be judged solely on the basis of ability," Stokowski said. "I'm sorry that we haven't got a colored member in the group. I would like to see one or more playing with us."

"Our orchestra is open to any qualified musician. Colored musicians of symphony orchestra ability should not feel that tradition is keeping them out of my orchestra."

Don't Measure Up

"Some colored musicians have applied," he said. "But as yet we haven't found one who measures up to our standards."

Stokowski attributes this to the fact that "most colored performers find it easier to become members of jazz orchestras, since they already hold prominent positions in that field. If the AFRO can help find a violin, viola, or double bass player, ask him to write to me. There are no real vacancies now, but we'd create a place."

Stokowski, who has raised the New York City Symphony Orchestra to its present high level of artistry, says "the orchestra will have no resistance to the presence of a colored performer."

"We have our own little private music sessions and social groups composed of various men in the orchestra. A colored musician would fit into those very personal groups just as easily as he would fit into the orchestra. The orchestra reflects me—I want it to be that way and it is," the world-famous orchestra leader said.

Of Lasting Importance

Because Stokowski had implied jazz musicians "don't come up to our level," I asked him if he meant to criticize the artistry of jazz. "Some jazz music is of lasting importance because it expresses the most powerful and authentic emotions of all people. It also expresses some of the reactions of colored people to their country. This truly American innovation has had a profound impact on the music of the whole world."

"Jazz caught on because it is real, because it can be danced to

Famed Orchestra Leader Seeks Colored Musicians for NYC Symphony; Ability Is Only Qualification Needed



DEAN DIXON is a "very talented composer," who has a chance in America despite his color, Stokowski says.

and because it expresses rhythms and tunes which can be recalled by the most unpracticed musical ear," he explained.

Opera by Still

Stokowski will soon produce the opera, "Troubled Island," a musical story about Haiti, written by William Grant Still, a California composer, with the story by Langston Hughes.

"Still is one of our greatest American composers," Stokowski said. "He has made a real contribution to music."

Describing the opera, he said, "The music has an African quality but its character is American. The passages of the music which have an African quality are used to show the revolution of the African slaves against their white owners."

"The opera tells the story of a man who leads the people to freedom but becomes corrupted by the intrigue of the French and his power."

"It is also the story of double revolution: one of the slaves against the French tyrants, and



WILLIAM GRANT STILL Stokowski calls him "One of our greatest American composers." "He has made a real contribution to music."

another of the peoples' revolt against their own king. It is a highly dramatic opera which will include two ballet scenes. One shows the dance of the peasantry... real African dance festivals, with voodoo drums and exotic melody."

"In contrast, there is the minutet of the white and colored ruling classes. This is formal, as a minutet should be, and restrained."

"It will be one of the most satisfying operas ever presented because it contains good music, dancing, plot, and poetry. I've been studying it and am eager to conduct it." The opera will probably have an all-colored cast.

He wants to present the opera at the New York City Center, but "we haven't got the funds. I'm willing to donate my services,



LANGSTON HUGHES writes the story to "Troubled Island, an opera by William Grant Still, which Stokowski will soon produce."

but it will take \$30,000 to produce."

Stokowski "discovered" the score while "thumbing through some music on top of Still's piano while I was visiting him some time ago. Still and I are good friends," he interpolated.

"I have conducted many of his works, but he had never shown me this. I was eager to hear it and immediately decided that I wanted to conduct it. I have played all his other works and want to do this too."

Stokowski also thinks well of Dean Dixon, young conductor whom I interviewed in the AFRO some time ago.

"Dixon is a very talented conductor," Stokowski said. "I think he has a chance in America despite his color. There are enough people here to appreciate a man on his merit."

I pointed out that so far only trade union groups and leftist organizations had accepted him.

"That means only that these groups are already able to accept a man on his ability. The

influence of these organizations will spread and Mr. Dixon and others will have their chances."

Despite Stokowski's apparently scientific approach to race, he nevertheless thinks that colored people are endowed with some qualities Caucasians don't have. Music, the conductor feels, is one of them.

"I really think colored people can play better," he said. "When I have free time, I listen to popular recordings." He had a Sinatra album on his phonograph, but I saw no colored names in his record collection.

"Colored people have a special gift for rhythm. Your popular jazz is not necessarily erotic" as I had said "if it is erotic, what's wrong with that?" he answered.

"Sex is related to all creative powers. The creative part in man is aroused by music and I see nothing wrong with that."

He thinks spirituals exemplify his theory. "Spirituals are deep, moving passages that sprang from an oppressed people and satisfy some nostalgic urge in all of us."

He compares them with the old Russian and Polish songs of lamentation.

"Colored people, when brought here from Africa, heard those melodies and created a new melody that was their own, but the appeal is the same."

He became mystically eloquent as he traced the spiritual back to Africa:

"Three continents touched and produced them, Africa, Asia and America. But the real genesis was in Africa. Nature does great things in Africa."

"We whites think we are wonderful, but look at Europe today," he said. "I studied music all over the world, but I learned more music in Africa than I could learn anywhere else."

He reacted to the blues idiom much as he reacted to spirituals. "Blues are the spirituals of the city," he said.

"There are blues in every land, but they are best in America."

As we concluded the interview he again suggested that "the AFRO or anybody, send me competent musicians and I'll be happy to use them."

It seemed difficult for me to reconcile his statement that colored people "naturally played better music" and the fact that none yet played well enough for his orchestra.

Rum And Coke Author Sings Woes Of Trinidad After Invasion By GIs

Chicago, Ill

By RAMONA LOWE
(Defender New York Bureau)

NEW YORK—Lord Invador who authored the Calypso ditty, "Rum and Coca Cola," that became an American hit, tune overnight describes himself as a simple, jocular fellow.

"I leave the political ideas to Atilla, but when you want some stupidness, see me," he says.

Nevertheless the pert lines of "Coca Cola," as he calls it, have a tragic portent to people aware of the complications Americans have invariably left after their occupation of Caribbean islands. The song goes like this:

Since the Yankees came to Trinidad,
They have the young girls going mad,
The young girls say they treat them nice,
And they give them a better price.

Chorus: 3-21-45
They buy rum and Coca-Cola,
Go down Point Cumana,
Both mother and daughter
Working for the Yankee dollar.

I had a little mopsy the other day,
Her mother came and took her away;
Then her mother and her sisters
Went in a car with some soldiers.
Chorus:

There are some aristos in Port-of-Spain,
I know them well, but I won't call names,
In the day they wouldn't give you a right,
But you can see them with the foreigners late at night.
Chorus:

A couple got married one afternoon,
And was to go mayaro on a honey-moon,
The very night the wife went with a Yankee lad,
And the stupid husband went staring mad.
Chorus:

Inspector Jory did a good job
At St. James he raid a recreation club,
They was carrying on the club as a brothel;
The condition in which he found the girls, I cannot tell.
Chorus:

Lord Invador explained that since the Americans came to Trin-



RUPERT GRANT

idad the soldiers and sailors have been taking the girls down to Point Cumano, a bathing beach, where they can rent houses and have their favorite drink, rum and coca-cola. His business as a calypso singer calls for making up songs on contemporary events, "so I thought of making up a song about this," he said.

Sings At Carnival

He sang it first in 1943 at carnival time when all the calypso singers vie with one another to see who can create the most popular song. "Rum and Coca-Cola" became such a hit that he sang it by special request every night of the carnival. It was published in a souvenir collection of the winning calypso by Lion and Atilla, two fellow calypso singers with whom he shared the carnival stage.

Soldiers and sailors and all the armed forces began singing it, but Invador had no idea how it had caught on in America until Time Magazine sent to the Trinidad Guardian to find out who was the original composer. The editor sent to him for the story. When Time published its article on the song January 29, he found that someone was getting rich on the fruits of his labor.

"Morey Amsterdam came through with a USO band for a couple of days, but I did not sell him the rights to the song," Invador said. "It was copyrighted in Trinidad and I never sold it to anyone."

Writes New Song

After he heard the Andrews Sisters' recording he remarked caustically, "We don't speak like that." Then in a resonant baritone he sang his own version beating out the time with his fingers on the arm of his chair.

The Americans brought money into Trinidad, he explained. "There was more work for the people while they were building the bases. But that is over and now food is scarce and it is hard to get anything unless it's a favor."

"While they were building they did not have enough labor so they brought in people from the small islands around to help. Many of them have not returned home and are still there so I made up the song, 'Small Island.'"

He beat out the time again on the chair arm and sang about there not being enough rice for the Trinidadians so the Barbadians and other fellows should go back home. The chorus went:

Small island, go back where you really come from.
You come from the land of the fishing boat,
And now you're wearing a saga coat;
Small island, go back where you really came from.
A diplomat in his song, he never laid the blame for the food shortage where it belonged.

Plan Suit

Lord Invador who can, in the true tradition of a calypso singer, create a song about anything at a moment's notice has a tremendous collection of songs stored in his memory. "We prepare 24 numbers for the carnival season," he said. "For six weeks we sing and there is a change of program each night. During the year we sing in the best of theatres in Trinidad and at private parties for some of the biggest people, but during the carnival season we sing in tents especially erected for the occasion."

American money made it possible to charge \$1.50 for admission to the tents this year. In 1928 seats cost one cent. "One year we went to Barbadoes, but all we could get there was a shilling a seat," Invador said.

Lord Invador whose real name is Rupert Grant, has come here from Trinidad with Atilla (Ramon Quvador) and the Lion (Hubert Charles) to make records and personal appearances. He was here once before in 1941 to make records for Decca. Although the trio plans to take legal steps against the commercial publishers of "Rum and Coca-Cola," which has sold some 300,000 copies, they have enough catchy rhythms in their heads to start another hit song rolling over the continent.

36 Negro Singers To Be Heard Here

Thirty-six Negro singers, members of a Fort Benning reception center choir, will appear in Atlanta this week in behalf of the Seventh War Loan drive, according to Fourth Service Command headquarters.

The GI choir will give its first performance here at 10:30 p. m. Thursday over Radio Station WGST. The singers will give concerts Friday at Atlanta's Negro high schools and colleges and at Lawson General hospital. They will appear Friday night at the First Congregational church.

Saturday afternoon and night the Negro singers will give a performance at the USO-Colored Servicemen's Center, 1000 Hunter street, S. W., for the AWVS war bond program. Another concert at the USO center at 4 p. m. Sunday will be the last of the choir's Atlanta engagements.

Duke Scores At Carnegie Hall

Metropolitan Opera Tenor in Praise

By CARL DITON

NEW YORK. — (ANP) — Duke Ellington and his band of well-known inimitable solo players paid our city what appears to be an annual visit Sunday night, and Ellington devotees picked Carnegie hall to such an extent that Mr. Ellington had to share the stage with them.

The printed program contained 14 numbers virtually all composed, arranged, or both, by Mr. Ellington. It is, of course, impossible to evaluate the form of an Ellington program, for he practically alters it in its entirety as he frankly admits in his contribution as emcee. But the titles are strikingly interesting. There was "Blatopia" with its accelerated tempo at the end; "Midriff" by Billy Strayhorn, his able arranger; "Ode to Love Song;" "Suddenly It Jumped;" "Frustration;" "Don't Mean a Thing;" "I Don't Know About You;" "Don't You Know I Care?" "Ain't Got Nothing But the Blues;" and "I'm Beginning to See the Light." The "Perfect Suite" followed by "A Love Suite" (Strayhorn); "Strange Feeling," characteristic in effect and enhanced by throwing the vast auditorium in complete darkness; "Dancers in Love," featuring the swing maestro at the piano aided by the string bass an "Coloratura," a brilliant trumpet solo.

At this point no less a person than Lauritz Melchior, famed Wagnerian tenor of the Metropolitan, made a presentation speech to the maestro teeming with humor, all the more so because of his foreign accent. The presentation gift was a portrait of "The Duke."

National Negro Opera Is Offered in New York

Opera Group No. 4, formerly the New York Chapter of the National Negro Opera Company, Inc., was presented in a concert at St. Marks M.E. Church, January 7, by Class No. 13.

The programme was presented in 12 parts with the chorus being conducted by Mrs. Mary Cardwell Dawson and Carl Ditton as pianist.

The chorus opened the programme with "Lo How A Rose E'er Blooming"; "Adoramus Te," and "A Spirit Flower," under the baton of Mrs. Dawson.

Soloists

Soloists for Vio Lo Sapete, Eri Tu Che Mascheor; If With All Your Hearts, a selected aria, Vision Fugitive, Una Furti Valagrima, Je Dis Que Rien Ne En'Epouvante and Ah! Love But A Day, were Ruth Morrison, Lisle Greenidge, Joseph Anderson, June McMechen, Winston Christopher, Joseph Lipscomb, and Ethel Hardy Smith, guest soloists, respectively.

Betty Voorhees led the chorus in a selected aria and June McMechen and Joseph Lipscomb, sang a duet.

Alice Anderson, contralto, sang "Deep River." Miss Anderson and Catherine Madison were soloists for the Seraphic Song.

Other Participants

Others participating in the concert were:

Sopranos—R. Rickman, assistant conductor; Lucile C. Clark, Janice Peguese, Dollista Valentine, Ella Valle, Della Richardson, Catherine L. Madison, Arline Jenkins, Gertrude Morton and Gladys Brown,
Altos—Lula Hunkins, Dorothy Harris, Vashti Gibbs, Thelma Mills, Julia E. Love, Pearl Cotton, Ophelia Banks, Ella Whyte, Alyce Anderson, C. Greenwall, and Ruth Morrison,

Tenors — Luther Henderson, Alonzo Johnson, Percy Smith and Roy Longlin,
Basses — Baritone — Leslie Grendge, Herman Vandergrift, Rupert Smith, Walter Rodgers, Alonzo Lee and Rudolph Quinn.

Jazz a "dying duck" says Artie Shaw in "hot" article

American jazz is a dying duck that needs artificial respiration, Artie Shaw said last week in an article in *Variety*, charging that bandleaders and songwriters have pulled hot music downhill since the beginning of the war. The article has set a tempest raging in music circles.

Slashing out at what he termed "a lot of incompetent band leaders who have found a market for mediocrity in the wartime appetite for popular music," the band leader said that he had found no progress made in jazz upon his return to his civilian career in music after two years in the U.S. Navy.

"What some of us were doing in 1940 and 1941," Shaw declared, "was far better than anything jazz orchestras and song writers are doing in 1945."

Shaw blamed the deplorable state of hot music in part on the money-making fever of most popular name bands and on the failure of leaders in the band business to look to the future. Most orchestra leaders who have soared to popularity since the beginning of the war, he added, are as lacking in real talent and ability as most of the new male stars artificially created in Hollywood to replace stars in the war service.

HITS HYSTERIA

The band leader was scathing in his denunciation of radio programs, publicists, fan magazines and fan club promoters who have conditioned teen-aged youngsters to wild hysteria and exhibitionist behavior. In order to sell a personality or an item to the public, Shaw charged, it has become common practice to encourage screaming, shrieking and swooning. Radio is an outstanding offender creating mass hysteria among young people, he added.

"Let's be honest with ourselves," Shaw declared in his assertion that the blame for exhibitionist behavior of youth can be fixed on exploiters of young people, "all this hysteria and screaming and swooning will kill jazz as effectively as the mediocre band leaders and song writers are killing it today."

Shaw said that American jazz is not good enough to merit wild hysteria and asked what would happen if an audience liked Beethoven's Ninth Symphony so much that neither the conductor or the audience could hear the music for the shouting and the swooning.

"If Beethoven doesn't merit it,"

he said, "why Irving Berlin?"

He defended his own position in the band business by asserting that he was more interested in music than in dollars and that he had placed his band on an economic basis in keeping with the times in order that he might rehearse and experiment in jazz for several months each year.

The only hope he held for the future was the return of competent musicians from war service and the awakening of all musicians and song writers to the bitter truth that American jazz is still a minor art that can easily perish with this generation. He said that it would take 100 years for jazz to become a major art.

Talented Musician



An outstanding pupil of E. Robert Schmitz, noted pianist, Eugene Gash, young Negro musician, will be presented at a concert Sunday, March 4, at 5 p. m., at the Women's Century Club, 307 East Roy. Mr. Gash had his Town Hall debut in 1940 and impressed New York critics as being one of the most outstanding pianists of today. Press notices from the New York Sun, New York Herald-Tribune and New York Post were all of one opinion—that he possesses a marked talent and technique.

The concert is being sponsored by the Joint Anti-Fascist Refugee Committee and the Schmitz Pianists of Seattle.

A reception is being planned for Mr. Gash after the concert.

Tickets for the concert may be obtained at 704 Lloyd Building, SEneca 2960. 2-27-45

Mr. Gash's program will consist of the following concert numbers:

- I. Partita in D major.....Bach
- Overture
- Allemande
- Courante
- Aria
- Sarabande
- Menuet
- Gigue
- II. Sonata Opus 101.....Beethoven
- Allegretto ma non troppo
- Vivace all. Moderato
- Adagio ma non troppo
- Allegro

(Intermission)

- II. Fantasia Imprompt.....Chopin
- Two Etudes.....Chopin
- No. 1 (Posthumous)
- No. 1 Op. 25
- Barcarolle, Op. 60.....Chopin
- IV. Menuet and Clair de lune.....Debussy
- From the Suite Bergamasque
- La Pourta del Vino.....Debussy
- Feux d' Artifice.....Debussy
- Rigodon and Toccata.....Ravel
- From Le Tombeau de Couperin

Portia White to Star in Canadian Film

NEW YORK (ANP)—Portia White, brilliant Canadian contralto, has been chosen by the National Film Board of Canada to appear in a movie, "This Is Canada," which will be distributed throughout the United Nations by the Canadian Government. Miss White has already recorded her songs for the film "To The Queen of Heaven," "Coo-coo," and "Swing Low, Sweet Chariot." She will return to Ottawa February 20 to make the picture. Also appearing in this production will be the Canadian-Ukrainian chorus and the Winnipeg ballet.

Rum and Coca Cola Written By West Indian

NEW YORK—Rum and Coca Cola, a Trinidad Calypso which has sold 37,000 in sheet music sales, was written by a Negro, Rupert Grant, known professionally as "Lord Invader" reports Time Magazine in its January 29th issue. 2-27-45

Rum and Coca Cola, recorded by the Andrews Sisters, sold over 100,000 discs but the name will be changed to Lime and Coca Cola when they sing it over the radio.

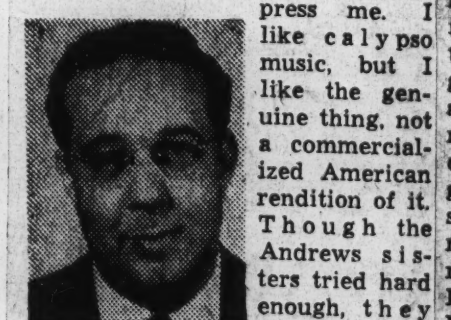
Last week at the Paramount Theatre opening, Louis Jordan with his band had the audience screaming with the Coca Cola number plus peppery West Indian brogue thrown in.

For more than a year, says Time, Coca Cola's local branch on the island failed to recognize the commercial possibilities of the song, suddenly they caught on. By that time, American boys had sung it in the barracks and cafes and it was on its way to rebut in America with Morey Amsterdam, a young comedian. It was first introduced at the Paramount Theatre by blonde Jeri Sullivan and became most popular calypso in history. 2-27-45

The Pepsi-Cola company, running to catch up, tried to change the name to Rum and Pepsi Cola, but had no success. Thus, Lord Invader, a stocky calypso singer with a flair for writing those kinds of songs, created himself a catchy tune that has caught on to all America.

Davis "Rum and Coca Cola" The Famous Ditty

AFTER HEARING that popular classic, "Rum and Coca Cola" for about 10,000 times I had reached the point at which I wished to smash every juke box that blared it forth. First of all the most popular version of the song, that by the Andrews sisters, did not impress me. I like calypso music, but I like the genuine thing, not a commercialized American rendition of it. Though the Andrews sisters tried hard enough, they simply failed to catch the calypso rhythm. They reminded me of a white choir singing spirituals.



DR. DAVIS to catch the calypso rhythm. They reminded me of a white choir singing spirituals.

And then the words did make sense. All I could hear over and over again, was the phrase, "working for the American dol-lah", an act which I considered in no wise unusual or worthy of so much harmonizing. 2-17-45

But within the past two weeks I have learned from two sources some facts which have given me a new interest in "Rum and Coca Cola." The first was an article in TIME which gave the words of the original song and explained just what "working for the American dollar" meant.

The second source was a conversation with three natives of Trinidad whom I have recently met.

Another portion of the TIME article also intrigues me. An American white musicologist has already said that "Rum and Coca Cola," though calypso is really not calypso, but an "old Jewish melody with MARACAS (rhythm gourd) added." How familiar that sounds! When spirituals became the national folk music, American scholars found out that these songs were not of Negro origin at all. They were merely white hymns taken over by Negroes. And now after "Rum and Coca Cola" begins to sell at the rate of 37,000 records daily, it is no longer calypso. This search after the "remote origins" of Negro art has many strange ramifications here in America—but that is another article.

They told me also, but with more detailed frankness than I can write here, the sociological background of this famous ditty.

Trinidad is a highly cosmopolitan little island with a population made up of many races. My three friends, for instance, belong to three different racial groups: Negro, Hindu and Chinese; yet they are all native Trinidadians, and to make bad matters worse, there are class distinctions within certain groups. But as there is no official segregation, they all live in harmony, each group respecting the rights and customs of the other.

PENCHANT FOR STIRRING UP TROUBLE 2-17-45

But the Americans came to Trinidad, bringing with him his characteristic penchant for stirring up trouble. As I understand it the Yankees in this case have not insisted too much on racial bars; but, on the contrary, have tended to jump them too precipitously. And in some instances, they have tried with their money to crash barriers which even Yankee dollars could not lower. 2-17-45

The most interesting part of the whole situation, however, has been the conflict between white and Negro American troops over the native girls. Seeing the whites going down to "Point Cumana," a local beach, with Negro girls, the colored troops have tried to appeal to the latter on social grounds. If you were in America, these black soldiers argued, these whites wouldn't even spit on you. Why riled native girls. It will be interesting to see these couples when they come to the States.

For obvious reasons, the white American soldiers like the song, "Rum and Coca Cola," and bellow it lustily in Trinidad cafes. But I am quite sure that they never sense the bitterness that Lord Invader, NOT REALLY CALYPSO

—ARTHUR P. DAVIS

Pittsburgh Courier Pa.

PHILADELPHIA—In a lonely, unmarked grave in Lower Merion Cemetery lies the body of James A. Bland. He was one of our foremost composers whose works compare with Stephen Foster's as a part of Americana. For a time it appeared that the memory of James A. Bland might slip into his mother, Mrs. Alberta Lillian Simms, Institute organist and instructor in the Music Department. Before his graduation in 1941, young Simms was for several years a member of the Institute Orches-

Spurred by the actions of Com-
poser Andy Razaf and Bandleader
Lionel Hampton a campaign is un-
der way by The Courier to build
a magnificent monument to the
late composer who died in 1911.

Rafaz has assured The Courier that every effort will be expended by ASCAP to raise funds for the erection of a monument. Robert A. Murray of ASCAP, promised his unlimited support; Composer J. C. Johnson has offered his support, and several big name performers, musicians and organizations have felt the urge to raise the name of James A. Bland to its proper place in America's history.

According to Austin Norris, editor of The Philadelphia Edition of The Pittsburgh Courier, plans are nearing completion for a number of big affairs to aid in raising funds. A committee will be formed to handle arrangements for the Bland Fund.

A word about James A. Bland. He is the composer of more than 700 songs, including the official Virginia State song, "Carry Me Back To Old Virginny," "In The Evening By The Moonlight," "Oh, Dem Golden Slippers," and fifty-three listed in the Congressional Library. The British Museum Library and the Prussian State Library lists a number of his works. Bland attend Howard University during the 1870's. Most of his song writing was done between 1878 and 1891.

He was not only a songwriter, but a performer and for twenty-five years Bland was the star man in a white minstrel in England for which he received an income of \$10,000, exclusive of the income from his copyrights. After returning from England, he went to Washington and, becoming discouraged with Washington, he moved to Philadelphia, where he died May 5, 1911 and was buried in Lower Merion Cemetery.

TUSKEGEE INSTITUTE, Ala. — The Tuskegee Institute Chapel audience was thrilled here Sunday by a musical rendition on the oboe by Ernest Washington Simms, of the U. S. Naval Station Quonset Point, Rhode Island, who appeared as guest soloist. Mrs. Simms played Sonata No. 1, for the oboe, by Handel, and was accompanied by T. K. Lewis, and grew more and more interested in the stately music of the Anglican church. Fela now looked forward eagerly to his lessons in playing the organ, and practiced long and patiently. His talents were recognized, for later he became deputy organist.

But Fela did not just live in a musical whirl in Lagos. Like all educated young Africans he set out to earn his livelihood. For

Pela Sowande set to work tackling the study of both engineering and music, but quite soon abandoned engineering. This did not surprise those of his friends who knew him well. In fact, it didn't surprise himself. He set out to concentrate on music. He was very gratified when he gained a fellowship of the Royal College of Organists.

For the next three to four years the entertainment world claimed this young artist.

Louis Jordan has hit arrangement of "Rum and Coca Cola"
NEW YORK—Louis Jordan, on the stage of the Orpheum Theatre, is featuring an arrangement of the Trinidadian calypso, "Rum and Coca Cola", which employs the peppery West Indian 'brogue', which is sure fire comedy in New York.

The song, which has reached the 37,000 mark in sheet music sales, was written by a native of Trinidad, Rupert Grant, whose professional name is "Lord Invader".

As recorded by the Andrews Sisters, the song has sold over 100,000 phonograph discs.

LONDON. — (ANP) — Fela Sowande, born in Abeokuta, Southern Nigeria, arrived in London 10 years ago. Today he is a figure of some importance in the musical world.

Fela is a Yoruba, but speaks English as fluently as his own language — and no wonder, for his father is an Anglican minister in Lagos, Nigeria and his earliest schooling was given at the Church Missionary Society's Grammar school. Later he went on to King's college, Lagos.

Church as well as school played an important part in the formative years of his life, and through the church he found scope for the development of his real talent — music. Fela Sowande showed great interest in the music of his people. When he came to Lagos and joined the choirboys he came under the influence of the organist, T. K. Lewis, and grew more and more interested in the stately music of the Anglican church. Fela now looked forward eagerly to his lessons in playing the organ, and practiced long and patiently. His talents were recognized, for later he became deputy organist.

But Fela did not just live in a musical whirl in Lagos. Like all educated young Africans he set out to earn his livelihood. For

a time he taught at his old school; then he went into the survey department of the Nigerian Civil service, where he worked as a clerk for five years.

Being deputy organist at his church and a settled civil servant might have satisfied many an ambitious young man. But Fela was destined to go much farther afield, and he knew it. Many times he turned over the idea of going to London. Quiet and independent, but with a touch of shyness that makes him so likeable, Fela didn't go about discussing the pros and cons of this adventure. He made up his mind to come to London as a student of engineering and music. Engineering was put forward to satisfy the practical part of his mind, but his heart and hopes were really set on his first love, music.

Towards the end of 1934 an excited young stripling arrived in London and began to frequent London's St. Paul's cathedral, Westminster abbey and many of her other famous places of worship. Many times he asked himself whether he would ever be able to perform on one of these gigantic organs whose sonorous notes seemed to go through and through his very being. In the movies, too, what interested him

er Youngs, Earl Warrens, or Buck
 Claytons.
 8-27-45
 So far, the only Negroes today
 I have talked to among band lead-
 ers who show any indication of
 seeing such a day come about have
 been Earl Hines, King Cole and Al
 Cooper, who leads the widely
 known Sullivan Sultans which play
 Negro management and obtain the
 Negro attractions could play under
 the purchase of theaters where
 ing some of his huge income in
 toward who could be found invest-
 The same might go for Cab Cal-

among whom might be future Les

North west Herald

Net Big Incomes

NEW YORK.—Billboard Magazine, in a recent issue, revealed statistics on the amount of money earned by Negroes in the hot music field that would lift your eyebrows higher than the shade on a bathroom window.

The fabulous fees that have been obtained in the southern one-night field and in the northern vaudeville houses for Negro name attractions is so fantastic that one has to scratch his head in wonderment.

According to William Mittler, personal manager for both Cab Calloway and Duke Ellington, these two orchestras grossed between them well over \$1,125,000 in 1944. Mittler said that Cab Calloway's gross figure for 1943 was almost \$750,000 which few if any of the white bands can rival. Duke Ellington, on the other hand, grossed \$600,000. Cootie Williams' orchestra, with the Four Ink Spots and Ella Fitzgerald, grossed over \$500,000, according to Moe Gale, the agent. Then there was Lionel Hampton who according to his manager Joe Glasser who pulled in \$350,000 in 1944 Hampton did twice as much in 1944 as he did in 1943 and Count Basie grossed \$400,000 according to Milt Ebbins, his manager.

Negroes Produce and Consume
All these pyrotechnical figures add to one thing. Here is a field in which Negroes produce and consume. Practically all this money came from Negro location jobs—in the deep South where the ball rooms and theaters play exclusively Negro bands and attractions and in all Negro community theaters, such as the Apollo in New York, the Regal in Chicago, the Howard in Washington, the Royal

Yes, out of all this money, there is reason to doubt that any of these Negroes had the controlling say-so in the business end of the game. All they do is produce, the Negro public consumes, and the white boys take the money away. Of course, it is obvious that these musicians and band leaders got a pretty good taste for themselves out of what they earned and their managers in most instances took out their rightful shares. But none of these Negroes has been revealed as owning any of the theaters, night clubs, ballrooms, and amusement places where they play although they have enough money to buy such places at will.

None of them has much say-so where they are going to play except those who are big enough in name and stature to refuse outright to tour certain places in the South because of prejudices and the old jim-crow that prevails down there. 2-27-40

Need a Strong Man
There has yet to arise among Duke Ellington, Cab Calloway, Lionel Hampton, Count Basie, Cootie Williams, Louis Armstrong, and others a man strong enough to organize, as Jimmy Petrillo did with the American Federation of Musicians which governs the actions of these men concerned here. Such a man would probably be a kind of Moses in the main field of income for Negroes—the hot music sphere. He would organize and make the band leaders get together on a basis of full economic co-operation so as to keep something within the race.

Despite all the excellent work Negro musicians have done in breaking through color lines and in establishing more cordial relationships between the races, the fact remains that their tangible contribution is negligible. They own no radio stations, although, according to these figures quoted above, Cab Calloway, Ellington, Hampton and

Basie could possibly have pooled enough of their income to purchase a radio station at least, over which they could pipe their music to the nation without interference or dictation as to what they played and who they put on to play it. Any combination of these band leaders could long ago have pooled enough money to buy one or more

of the various recording companies that are floating around and from which millions of dollars are made off the talents of Negro artists. But they, themselves, are tied up on contracts to such companies as Decca, Columbia, Victor, Okeh, and others, and have nothing to say about anything except the days the white man calls them

to work. What Could Be Done? It is as well and good to have a lot of money in your pocket and be able to wine and dine and bail a bunch of friends in hotel rooms or from coast to coast, get one's name and picture in the paper as that-give and picture in the paper as that-give entering this record, and being the sensation here and the sensation marking fifty or one hundred thousand there, but it would be far better if these newspaper reports told how Duke Ellington was building his own Town Hall or Carnegie Hall in Chicago or Los Angeles; and how Lionel Hampton was buying a bunch of friends in hotel rooms or from coast to coast, get one's name and picture in the paper as that-give entering this record, and being the sensation here and the sensation marking fifty or one hundred thousand

Soloist With Chicago Symphony



LA JULIA RHEA,

Chicago's famed dramatic soprano, who last week was the guest soloist with the Grant Park Symphony Orchestra which plays to thousands of listeners in the bowl on Chicago's lake front. Miss Rhea has sung the title role of "Aida" with the Chicago Opera Company.

Dunbar's Jazz Symphony Wins Ovation in Berlin

Richmond, Va.

BERLIN, Sept. 2—(AP)—Rudolph Dunbar, a slender young Negro who learned his music in New York, led the Berlin Philharmonic Orchestra today in a concert of classical music and American syncopation. He won an ovation of astonishing warmth.

Members of the orchestra, which has been known to ignore the conductor and play music its own way, agreed that Dunbar was a musical top-notch.

The audience of 3,500 German civilians, with a sprinkling of Allied servicemen, applauded Dunbar's conducting of symphonies by Tchaikowsky and Von Weber, but saved its loudest cheers for something Berliners had never heard before—the syncopated strains of composer Wil-

liam Grant Still's "Afro-American Symphony." *Richmond Times Dispatch*

Dunbar sketched its intricate rhythms for the players by swaying his lithe body and gesturing with his sensitive hands.

Afterwards, the first flutist said: "Now, at last, I understand your American jazz. I also see where your composers got these rhythms."

An old German in the audience, looking at Dunbar, remarked to his wife:

"And I had thought they were a decadent race."

Dunbar, a graduate of Columbia University's music school in New York, is the first Negro to wield a baton over the 65-year-old Berlin Philharmonic Orchestra. A native of British Guiana and

a British subject, Dunbar leads an unusual life as European correspondent for the Associated Negro Press of Chicago and as a conductor of the Philharmonic Orchestra in London, which is his home.

He had been invited to conduct the Berlin orchestra by Leo Borchard, its regular conductor who was shot to death several nights ago by American sentries when the limousine in which he was riding failed to heed orders to halt at a military traffic post.

TO CONDUCT IN BERLIN
New York Times
London Composer Will Be First Negro to Lead City Orchestra
8-31-45

BERLIN, Aug. 30 (AP)—For the first time in the history of the Berlin Philharmonic Orchestra, a Negro will act as conductor in concerts before German civilians on Sunday, Sept. 2 and Allied service men on Monday. He is Rudolf Dunbar, 37-year-old composer-conductor from London, who represents the Associated Negro Press at the Berlin press camp.

Mr. Dunbar received his musical education at the New York School of Music. Later he went to Paris, Vienna and Leipzig for further studies. He is scheduled to conduct a Berlin premiere of a symphony by William Grant Still, Negro composer of Los Angeles.

Open Forum

Grand Rapids Mich. Herald
Protests Against Misuse of Negro Spirituals

Editor of The Herald: For some time I have been protesting against the abuse and misuse of Negro spirituals, which has become a common practice on the part of commercial entertainers who have no idea of the sacredness of these songs and the deep religious convictions which they express. These songs express the faith, hope, sorrow, adoration and courage of the Negro and should never be brought down to vaudeville level.

It is a common thing to hear on the radio the misuse and degradation of spirituals. It should bring forth a general protest on the part of people who know the background of these songs and the conditions under which they were born. These songs represent the religious aspiration of the Negro and were the songs that were used in the worship service of the Negro during his period of slavery.

As a Negro journalist I have made a wide study of the history and origin of Negro folk songs, and for two years lectured for the New York board of education on these in schools and colleges of this city.

Music (General)

These songs fall under four heads: Spirituals, Cradle Songs, Labor Songs and the Songs of Freedom. Of these four groups the spirituals are the most sacred and were used only at religious services.

Since 1871, when Fisk university sent out the first group of singers to introduce these songs to the world, Negro colleges have been teaching their students the value of these songs and what they mean as a part of the religious heritage of the Negro. Great Negro singers such as Roland Hayes, Marian Anderson, Paul Robeson and Dorothy Maynor recognize the beauty and strength of these songs and approach them with the same artistry as other songs of concert class.

CLEVELAND G. ALLEN.
New York 7-4-45

Paul Robeson, Sweethearts of Rhythm Now in Germany

Afro War Correspondent with U.S. Troops in Germany
By OLLIE STEWART

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PARIS—Paul Robeson, star of "Othello," and Lawrence Brown, has accompanist, arrived here on Thursday for a six-week tour under the USO-Camp Shows with Miriam Solovioff, violinist and her accompanist, Arthur Hollander.

Following a broadcast on Sunday, they left immediately for Germany.

Mr. Robeson stated that: "I have always liked Paris, but notice many changes since the war. I danted to play 'Othello' for the troops but insufficient time before returning to America for my concert tour in the fall prevents it."

Robeson talked happily of his son, Paul Jr., now studying electrical engineering at Cornell. He said that he had never seen him play but has arranged his fall tour to coincide with his son's football dates.

Also arriving here and departing for Germany are the Sweethearts of Rhythm, all-girl band, while Minto Cato is now entertaining troops along with Margaret Simms.

Garner
The Los Angeles Tribune
praises
Los Angeles, California
Love voice
9-24-45

By GEORGE GARNER

Hortense Love quietly took her place among the best concert artists before the public today when

presented here by the Assistance League of the Outdoor Life and Health association.

It is a pleasure to hear Miss Love. She projects the traditional vocal line without exaggerated mannerisms or acquired temperament. Schubert's "Gretchen am Spinnrade," famous lieder song, revealed not only the intelligent singer, but artistry of the highest quality. In her French group she proved herself a sincere and informed artist, a singer who combines discriminating taste and individual vocal style with superb technical resources.

The art song, by contemporary Negro composers were particularly enjoyable. "Winter's Approach," by William Grant Still, "Tell Me, Lord," by Gerald Cook, and the traditional spirituals, "Troubled in Mind," "Sometimes I Feel Like

A. Motherless Child," "You Can Tell the World" and "These Old Bones," arranged by Margaret Bond, were included, the latter group rendered in the true style of the forebears of an oppressed race.

Paul Ulanowsky, accompanist at the piano, gave admirable support to the vocalist. Mischa Violin played magnificently the obbligate to Mozart's "L'Amore Saro Constante" from "Il Re Pastore."

Tobacco Farm Singers Delight Big Audience at Times Portico



Southern tobacco workers, who have spent the long summer evenings in their favorite recreation, singing, join in mass choral group at The Times Portico

Negroes Heard in Spirituals and Hymns

"Where shall I be when that first trumpet sounds?" ... "You'll be God in the mornin', He'll be comin' down the road." ... The sorrow of the spiritual "Go Down, Moses," and the majestic measure of the hymn "Abide with Me" floated through the warm evening as several hundred Jamaican and Southern Negro voices blended in the third annual Times Portico Sing Tuesday night.

The hour-long concert, sponsored by the Connecticut Council of Churches and the Shade Tobacco Growers Agricultural Association, was presented by workers for 26 Connecticut Valley tobacco farms before an audience which filled the adjacent streets and grounds. Old and young gathered long before 8 o'clock to find a comfortable spot on the Avery Memorial lawns, papers covered the curbs and stone steps for im-

proved bleachers, and a quiet fell over the throng as the first spiritual was sung by the combined clubs following the national anthem.

Workers thanked William S. Fuller, president of the tobacco growers' association, speaking at the opening of the radio broadcast at 8:15 p. m., expressed appreciation "of the work that has been done on our farms by the Jamaican workers, our Southern Negro high school and college young men and Southern farm hands" and of their contribution to the state.

Mr. Fuller described the program for tobacco farm workers, which has been carried on for the past 13 years by the Connecticut Council of Churches, and in which all ages, races and nationalities have been served. The glee clubs heard in the concert are only one phase of the program provided to about 3,000 workers each year, he said. Sports, motion pictures at the farm dormitories, rotating libraries of books and magazines, and worship services are other features of the program.

"All of this is made possible," he said, "through the generous support of the Protestant churches of the state, and the 100 per cent support of the Shade Tobacco Growers Agricultural Association."

The tenor solo, "The Rosary," by Ethelbert Nevin, sung by William J. King, and baritone solo, "Water Boy," sung by Marcus Williams, drew special and continuing applause. Mr. King sang "My Task" as an encore.

Quartet Sings

Two spirituals, "Look Away" and "I Cried and I Cried," were sung by a quartet from the Griffin-Fuller farm including Merile Reid, Lee Thomas Dortch, Edward Sampson and Roscoe Williams. A quintet from the same farm, including Elijah Best, Albert and William Whitaker, Jesse Dixon and Zachariah Bunch, sang their own syncopated arrangement of "Rock My Soul in the Bosom of Abraham."

Three young singers from the Griffin-Fuller farm, all youths from the Dillard High School, Goldsboro, N. C., have received glee club training for the first



The spirituals and folk songs make a deep impression on the varied crowd gathered before The Times Portico for sing by tobacco workers.

time this summer. They have no male glee club at their school, although they sing excellently together and have shown enterprise and interest in their rehearsals. They plan to take transcriptions of their concerts back to their school and start their own club of singers this fall.

The evening's program included many Negro spirituals and Church of England hymns, familiar to the Jamaicans, concluding with the majestic measures of "Abide with Me" and the earnest charm of the spiritual, "Live Humble." Directors for the program were Willard B. Green, Wendell F. Hawkins, Carl J. Peterson and David S. York.

The Hammond electric organ which was used for the accompaniment was provided through the courtesy of William R. Rush, general manager of Watkins Brothers Music Store. David York was organist.

Auditorium, 123 W. 43rd Street.

Other artists who are appearing in this series include Susan Reed, young singer and zither player; Tom Scott, Kentucky-born singer; Joan Field, violinist; Randolph Simonette, and the Herail Chorus, a distinguished choral group of twenty voices under the direction of Morris Gessell. Walter Hendl, composer of the music for "Dark of the Moon", pianist and conductor, will be the master of ceremonies.

"This Is our Music" is the title of the series, which is presented under the sponsorship of the Town Hall Music Committee. Walter Naumberg is chairman.

Josh White To Appear In American Folk

Series At Town Hall

Josh White, famous ballad singer and star of Cafe Society Uptown, will be one of the artists presented in a special series of American folk music opening at Town Hall Friday evening, October 19, at 5:30 in the Town Hall

used



The Daily Worker New York, New York 8-26-45
Lesson The race-hating Nazis and German musicians got a simultaneous lesson in democracy and music when Rudolph Dunbar, brilliant American Negro conductor, led the Berlin Philharmonic Orchestra in two concerts at the Titania Palast. Dunbar, who is shown here as he conducted in Berlin, will leave shortly for Paris, where he will direct a festival of American music in a series of four concerts.

Land "Page One Awards"

The Afro-American



Baltimore Maryland
 Dean Dixon (left) conductor of the New York Youth Orchestra, and Duke Ellington, composer-bandleader, who are among twenty-three individuals to receive "Page One Awards" at the "Page One Ball of 1945" in Madison Square Garden on Dec. 6 from the Newspaper Guild of New York as most outstanding in their field. Only Irving Berlin and Eddie Condon are the others mentioned in this class.

MUSIC SUPERVISOR

Chicago Defender

servatory of Music. She lives at 855 Savannah street, Mobile, with her husband, Joaquin. Mrs. Holloway is the sister of Herschel R. Williams, personnel director of Negroes in the repair division of the Alabama Drydock and Shipbuilding Co.

Father Of Blues Birmingham, Ala. Is Putting Tuxedo Age-Herald On Earlier Works

12-7-45
 MEMPHIS, Dec. 6—(AP)—Snow-haired W. C. Handy is putting a "tuxedo" on the blues in a renewed fight against that young interloper called swing.

The 72-year-old Negro composer, "father of the blues," said today he was turning to symphonies in the hope of perpetuating the "heart and soul" of the slow, lonesome music that was born in Dixie's cotton fields.

"The moderns have taken the depth and meaning out of the blues," Handy said. "They have carried the melody off in the wrong directions until it is no longer melody. Something must be done to

save it."

He disclosed that he had composed a symphony titled "Blue Destiny" in regular four-movement form. With one movement ready, he expects the work to be completed in 1946.

The former Alabama iron worker, now almost blind, said the basis for the symphony's theme are his two most popular works—the "St. Louis Blues" and the "Memphis Blues." **12-7-45**

"You can hear the blues all through it," he added. "It's just my old blues with some new and fancy clothes on."

"Now even among my own people there are those who don't like the songs that picture the Negro in his nativity. They want to forget the heartaches and backaches of the Old South," he related. "In the urban centers especially, they want something more modern, more dressed up."

"So I am putting a lot of my works into larger forms of rhapsodies, symphonies and fantasies."

"Swing has made big inroads on the blues, but I think the blues will live as America's finest folk music."

Handy, now living in New York, comes to Memphis annually for the Blues Bowl football game in his honor. The game was scheduled tonight.

Tell It To Old Grandma

Editor, The Advertiser: 10-6-45

As a Negro journalist for some time I have been protesting against the abuse and misuse of the Negro spirituals which has become a common practice on the part of commercial entertainers who have no idea of the sacredness of these songs, and the deep religious convictions which they express. These songs which express the faith, hope, sorrow, adoration, and courage of the Negro should never be brought down to the vaudeville level, or cheapened by dance halls or orchestras who use these songs for burlesque and mere entertainment.

I was glad to read the timely warning against this practice of abusing the Negro spirituals in a recent editorial which appeared in The Central Christian Advocate under the caption, "Religious Songs in Juke-Boxes." The editorial pointed out the tendency to misuse and degrade these songs, which show an utter lack of appreciation for the worth, beauty and sacredness of these songs. I quote from the editorial, "Perhaps here is a good place to say something about the degradation of the Negro Spirituals. On Juke-Boxes in orchestral arrangement for dances, in public entertainment these Spirituals are being used to make people laugh or dance."

Another paragraph from the editorial reads as follows: "Let us hope the day will come when the Negro Spirituals will be sung again in our churches as hymns of worship and be taken off the stage of entertainment and out of the halls of play." The spirit of this editorial expresses the sentiment of all thoughtful people who know the value and worth of these sacred songs.

It is a common thing to hear on the radio, especially on these commercial programs the misuse and degradation of these Spirituals, which should bring forth a general protest on the part of people who know the background of these songs, and the conditions under which they were born and developed. These songs represent the religious aspiration of the Negro, and were the songs that were used in the worship service of the Negro during his period of slavery. These songs should never become a part of a minstrel performance or used for the purpose of cheap entertainment. Wherever this is done there should be a resentment on the part of the self-respecting element of the race.

As a journalist I have made a wide study of the history and origin of Negro folk songs, and for two years lectured for the Board of Education in the schools and colleges. In my lectures I always stressed the sacredness of the Negro spirituals and what they signify. These songs are divided into four heads, the Spirituals, the Cradle Songs, the Labor Songs, and the Songs of Freedom. Of these four groups, the spirituals are the most sacred and were used only at religious services.

The spirituals represent the highest form of sacred music, and should only be sung in churches, schools, and concert halls. Since 1871 when Fisk University sent out the first group of singers to introduce these songs to the world, Negro colleges have been teaching their students the value of these songs, and what they mean as a part of the religious heritage of the Negro. At Fisk University these songs, especially the spirit-

uals have formed a part of the great tradition at Fisk, and it was through these songs as sung by the first group of Fisk Jubilee Singers that resulted in the erection of Jubilee Hall, which stands on the campus of that University. 10-6-45

The great Negro singers like Roland Hayes, Marian Anderson, Paul Robeson, and Dorothy Maynor, recognize the beauty and strength of these songs, and approach them with the same artistry of other songs of concert timbre.

To cheapen these songs or to use them for mere entertainment and fun, is nothing less than blasphemy. It takes them out of their setting to use them on the vaudeville stage, dance hall or cabaret. The Church and other religious groups, as well as educators and the singers of the concert type should start a campaign to end the abuse of these songs and dragging them down to a mere commercial level.

I hope that the practice of abusing and degrading this sacred music on radio programs, or in dance halls will stop. I have frequently protested in the newspapers against the tendency of irresponsible people to misuse these songs. These spirituals are just as sacred as the hymns we use in our churches today. It would be utter folly to cheapen sacred hymns for no other than for fun and entertainment. These spirituals represent a sacred heritage which we must protect and safeguard. Let us start a nation-wide campaign to end the abuse and degrading of these spirituals, which represent a great religious heritage and tradition.

CLEVELAND G. ALLEN

216 W. 138th St., New York, N. Y.

Ray Lev to Perform at Ben Davis Victory Ball

By ANN RIVINGTON New York, N.Y.

Ray Lev, distinguished concert pianist, will be one of dozens of top-ranking stars of concert stage, theater, night club and radio who will perform at the Victory Show to reelect Ben Davis, to be held at the SOLOS NOV. 9

Golden Gate Ballroom in Harlem at 8 p.m. on Sunday, Oct. 28.

It's only natural for her to support Ben Davis for reelection, Miss Lev told The Worker in a special interview. "After all, we artists are ordinary citizens in private life. We can't live in an ivory tower these days. It's not only the job Mr. Davis has done in the Council up to now. At this particular time, with the Bilbos and the Rankins running wild, we have to elect him as a protest against those who are trying to undermine our democracy." 10-21-45

This brilliant young concert pianist, who has toured the capitals of pre-war Europe and played solo with our greatest symphonies, is a delightful person to meet, simple and warm. She sat stroking her pet fox terrier, Puccini, as she talked with us.

Miss Lev is proud that she "fought

for democracy when the going was tough." Back in 1937, she played a benefit concert for Chinese war orphans. During the Civil War in Spain, she was a member of the North American Committee to Aid Spanish Democracy.

During the World War against the Axis she gave many concerts for servicemen. For a time she headed the clothing drive for Yugoslav Relief.

Miss Lev is proud of the fact that she played at the White House of the late President. Roosevelt and for Mrs. Roosevelt, and that she gave two command performances at No. 10 Downing St., London, for Queen Elizabeth and Princess Marie Louise. She is equally proud of her popularity at Tuskegee and Howard Universities, where she has played repeatedly.

Smiling brightly, Miss Lev recounted her first performance for the students at Tuskegee Air Base, in 1941. "I was the first artist to appear there," she said. "That time the boys came in to the college from the air base in trucks to hear me. They jammed the place and were a wonderful audience."

Hampton Insulted

COP ATTACKS CAB CALLOWAY

13-29-45
Pittsburgh, Pa.
KANSAS CITY, Mo.—Orchestra Leader Cab Calloway reported to The Courier early Sunday morning that he and his valet, Felix Payne, were assaulted by a policeman as they attempted to enter the Pla-Mor Ballroom here. Calloway charged that an officer struck him on the head while other men held him down. Eight stitches were required to close his wounds.

In a telephone conversation with Calloway it was learned that Calloway and Payne bought tickets to attend a white dance for which Lionel Hampton's orchestra was playing. Calloway said that officers barred him and Payne as they entered the ballroom. Protesting that they had tickets, the bandleader asked why they could not be admitted. The officer, whose last name was listed as Todd, told Calloway that Negroes were not permitted to attend dances in white dance halls.

HAMPTON'S GUESTS

Calloway told the officer that he and his valet were guests of Lionel Hampton. After an exchange of words the officer struck the bandleader with his gun and confiscated the tickets. Another man held Payne's arms as two other men pinioned Calloway's arms.

The bandleader and Payne were booked on charges of drunkenness and resisting an officer. Calloway and Payne were held for court under \$1,000 bail. After officers learned Calloway's identity they attempted to remove the charges.

HAMPTON WITHDRAWS BAND

In the meantime Lionel Hampton learned of the incident and withdrew his orchestra from the hall. According to Calloway and Hampton the patrons of the ballroom did not object to the two men's presence at the dance.

Calloway stated that he would sue on the grounds of false arrest and armed assault. His personal lawyer will handle the case, he said.

1812

Even At Five Dorothy Donegan

Chicago, Ill. Defender

Showed Promise Of Piano Greatness

11-10-45

By AL MONROE

Coming events cast their shadows before and so did Dorothy Donegan who at the tender age of five gave every indication of becoming a great pianist. A sort of "Wizard of (Piano) Oz."

The "shadow," definite in tone, timbre and rhythm, was both odd and amusing; its interpretation arriving "between lines" since there was no piano in the Donegan home. However, the youngster wasn't to be denied the career that was budding already.

She had discovered that bottles in mother's medicine cabinet made noises that sounded sweet to the ear and without the knowledge of her parents had set up a basement studio from which strange musical notes flowed. Then one day, by coincidence, perhaps, mother Ella decided to inspect the family medicine cabinet. She found it bare, and naturally became greatly disturbed. What was Dorothy up to now? Where were those bottles. The search began.

When the party reached the basement there was Dorothy. Some dozen or more bottles were lined up, some filled, others empty and many half filled, upon which "Dot" was tap, tapping with a spoon. The noise was musically sweet—sufficiently so to hold the "posse" bound for 15 minutes. And, it is a matter of record, that right here an idea was born. For the very next day a piano arrived at the Donegan home.

This large piece of furniture meant nothing to Dorothy—it was the first piano she had seen. However, her eyes glistened and the smile broadened as she listened to the flow of music from the black and white keyboard that stood before her. By nightfall all the kids in the neighborhood had been invited in to see the new purchase and to hear Dorothy pluck noises from its "face." Within two weeks the noise had smoothed to rhythm and thus the career of the little "bad girl," one who had stolen her mother's bottles had begun.

For the next two years Dorothy, a pupil at Willard school, made her main home-work "practice" on the piano. She'd spend 30 minutes with her books and hours entertaining herself at the piano. Then one day she was enrolled in Alfred Simms' music school. By now she was running the scale and plucking away at nursery music. Simms had only to teach her the notes and educate fingers that were adept but handled crudely. Then followed study with Sterling Todd and the Chicago Musical Conserva-

tory and the big test—a child concert—for public consumption. The concert was terrific and drew raves from all the critics.

By now, Dorothy, like all artists who reach this point in their career, had visioned the glare of a professional career and its accompanying gold. She wasn't the finished product but natural ability and budding glamour were in her favor. First to realize this was her old teacher, Alfred Simms who began the search for a job for his protegee. The answer was Elmer's cocktail lounge, a small, but exclusive loop nightery.

While at Elmer's she was heard by a critic from Time magazine who not only wrote about the new find but busied himself with future bookings.

His first stop was the Garrick bar where friend Joe Sherman appeared willing to listen. Joe auditioned and signed the young phenom the same day and Dorothy Donegan was on her way. Mainly because the Garrick gave her a better chance to play before agents than did Elmer's a smaller and less publicized spot.

The success achieved by the pianist at Garrick bar gave Joe Sherman ideas for greater triumphs. And so he booked her for a concert in massive Orchestra Hall, something Dorothy Donegan had never dreamed of. Again her spell-odd style was acclaimed, with one paper devoting the first column on a matter of record, that right here an idea was born. For the very next day a piano arrived at the Donegan home.

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George Walker Scores in

Baltimore, Md.

Initial Town Hall Recital

By CARL DITON

NEW YORK.—ANP—West Indians have been contributing not a little within recent months to a high standard in colored musical art, not the least of whom is George Walker, a 23-year-old pianist who introduced both his creative and interpretative talents to a large and appreciative audience last week in Town Hall.

Mr. Walker played Bach's Prelude and Fugue in C sharp major from the second volume of the "Well-Tempered Clavichord," Beethoven's "Sonata, Np. 101," Schumann's "Kreisleriana," Chopin's "Barcarolle," and the "Etudes" in C sharp minor, G flat major and E flat minor, Op. 10; and Prokofiev's "Toccata, Op. 11."

The young pianist's style is more retonic than that of any of the colored players we have heard recently. He has a quite adequate sonorous tone in the slower passages and executes with amazing speed in the faster ones.

There was also a fine feeling for romanticism in the "Kreisleriana" and his grasp and control of tonal gradations is surely one of his outstanding characteristics.

His compositions did not show any marked individuality but the models were good: Brahms in the first and modernistic effect in the remaining two.

There were four encores: A Schubert number, Mendelssohn's "Spinning Song," one of a Virginia break-down quality and the last Lisztian in character.

Hazel Scott

Is First Negro To Give Carnegie The Longtime Piano Recital

NEW YORK.—(NP)—A large audience greeted Hazel Scott last Monday evening to witness for the first time in the history of Carnegie Hall a piano recital played by a Negro.

Miss Scott, famous as an exponent of boogie-woogie, ventured into the traditional concert field (and why not?) presenting Scarlatti's c minor and c major sonatas; Bach's prelude and fugue in c minor; Bach-

Saint-Saens' chorus from the former's 30th Church cantata; Chopin's b flat minor Nocturne, c sharp minor Fantask-Impromptu, and e minor (posthumous) waltz; Rachmaninoff's g sharp minor prelude, Ravel's Forlane and DeFalla's Dance of Fire.

This charming young personality is at the very top of the Negro keyboard exponents. Just where she stands among pianists at large cannot be adequately judged from the above list of solo numbers too impulsively and unconcernedly tossed off by her uncommonly fleet fingers. We should not be at all surprised but what there is latent in her a passion and intellectual depth that alone can emerge when she comes, to grips with the much more ponderous works of piano literature. In her performance she disclosed a whirl-wind technic, magnificent left hand and enough speed in particular to last her the rest of her life. Her tone, both chordal and melodic, is inclined to be hard at times but Carnegie is not too large a place for it.

The second part of Miss Scott's program was devoted to swing and boogie-woogie, and no matter how artistically it was done there was an unmistakable aesthetic let-down. Speaking as one who appreciates classic as well as popular music to the highest degree, each in its own field, there is by no strength of the imagination any such thing as combining these two greatly contrasted spheres of art. In Monday's program we can see simultaneously the great harm wrought by race prejudice and the yearning of a gifted young woman for her first love.

As a new feature Miss Scott displayed her talent for serious composition in the performance of a passion suite based upon Negro spirituals and portraying the last days of the life of Christ: Triumph at Entry, The Crucifixion, The Resurrection and The Second Coming, which tho' not expanded very much in structural form, variety of key or pianistic color was quite effective in chordal treatment, especially the Crucifixion variation.

She was ably assisted by Wilmore Jones, drums; Edgar Brown, string bass; and Eugene Cedric, saxophone and clarinet. And may we hope her great commercial success in the popular field will pave the way to a similar success in the classic field and added laurels to her race.

13-year-old Pianist Enthralls Audience



Washington, D.C. Tribune 11-27-45
 Irving Richardson, 13-year-old Philadelphia concert pianist, was caught by a Tribune photographer at the Asbury Methodist Church where he appeared in a recital sponsored by the Asbury Women's Society of Christian Service. Young Richardson was accompanied by the instrumental ensemble of the Burrville Recreation Orchestra of the Burrville School which was directed by Miss Wilhelmina B. Patterson. Although but thirteen years old, Richardson has been a student of the piano for six years and is now studying under Zechwer Hahn at the Philadelphia Musical Academy in order to fulfill his ambition to become an outstanding composer and concert artist. Accompanying him in the ensemble were Sussane Armour, violinist; Esther Wroten, violinist; Leonora Booth, and Norma Morton, first violinists; Monroe Thompson, cellist, and Alfred Thompson, tenor saxophonist.—Covington Photo.

Want Your Youngster to Learn What Music Is?

Dean Dixon Pioneers In Musical Methods

12-1-45
A RADICAL CHANGE IN MUSICAL CONCERTS took place at Hunter College Auditorium last Saturday afternoon when the American Youth Orchestra, under the skillful direction of Dean Dixon, gave the first in a series of nine concerts featuring a Beethoven Cycle. The purpose of these concerts is to give a keener appreciation and understanding to youth and adult, but particularly youth, for works of the masters. The most wonderful part of the idea, into which a tremendous amount of work has gone, is the fact that you need not know a thing about music to have a thoroughly good time listening. These Saturday afternoon concerts (the next December 8) range from 25c to \$1.20, tax included. Mr. Dixon, who is a young man himself (in his twenties) is tremendously concerned with the musical education of youth and particularly that youth in our public schools whose parents cannot

afford to pay for this kind of training. *12-1-45*
CONCERT "PAINTERS"

A striking example of how Dixon's method of teaching penetrates the minds of children is exemplified by the exhibition of paintings on display at Hunter by children ranging from the ages of three to fourteen. These children are from a Brooklyn public school and their paintings illustrate their interpretation of Beethoven's Symphony No. 1.

Recordings of the Symphony had been played and analyzed for them and their paintings are the result of what Beethoven said to them through his music.

This project of Dean Dixon's has been undertaken almost single-handed with the aid of his mother. The scholastic preparation added to the editing and rehearsal of various works to be played at the concerts is a man-sized job for a full staff, but Dixon feels there is such an acute need for the cultural training of our youth that he has not allowed a slim budget to detour him from his purpose.

Here indeed is a true leader in the field of music who has a thorough understanding of our social and civic needs. For those parents who would train their children to be useful and well versed citizens of tomorrow, here is the opportunity that should not be missed.

Further information and tickets for the series, December 8-29, January 19, February 23, March 9-23, April 6, and May 4, can be had by writing to American Youth Orchestra, 302 Convent av. Phone, AU, 3-2681. (F.W.)

However, once you have heard one of Mr. Dixon's analytical concerts, you are on your way to acquiring a basic knowledge of music. These concerts are a lot of fun too.

For instance, Beethoven's First Symphony, to which the director devoted the last section of the first half of the program, was played movement by movement and then taken apart, showing on what chords and passages the entire movement is built. The various musical terms are explained by Mr. Dixon and demonstrated by the different instruments. Then follow a sort of musical quiz. Each person is provided with a questionnaire, which he checks while the orchestra repeats the movement previously analyzed.

OTHER WORDS

Besides Beethoven's Symphony No. 1 in C major Opus 21, the first half of the program included Prelude to The Mastersingers of Nuremberg by Wagner, Dance of the Buffoons from the Snow Maiden by Rimsky-Korsakoff, and Excerpts from the Nutcracker Suite by Tchaikowsky. The second half of the program was devoted almost

entirely to a new work by George Kleinsinger with text by Paul Tripp, entitled Jack and Homer, the Horse. This work was performed for the first time with Kleinsinger doing the narration.

It is not my intention to try to evaluate the performance of the musicians (they satisfy completely my musical taste) but rather to bring attention to the tremendous opportunity offered youngsters to acquire a sound musical knowledge at a cost which is almost negligible.

Or Hazel Scott Doing Chores At Carnegie Hall

New York Mirror
By KAY HOLT
AMSTERDAM NEWS

Hazel Scott, erstwhile mistress of intricate jazz inventions and classically patterned riffs, swept into Carnegie Hall last Monday evening and opened a veritable Pandora's box of musical tricks for an almost sold-out house of friends and regulars who like their music both sweet and hot. *Amsterdam News*

But contrary to past performances, here was boogie without the beat; a lady without the heat.

Carnegie Hall thrilled to the breathtaking virtuosity of her piano pyrotechnics, but the rock and rhythm that sets an audience on fire was missing. *12-8-45*

Gal's Gone Arty

Gone were the heel taps used by the distaff side to keep the beat au rigueur, and negligible were the caprices of the lowered lids—and particularly that electrifying transition from classical to swing that wowed staid old Philadelphians at the Academy of Music and had them swaying. Has the lady gone arty, or is the rumour true about a certain expectation.

Of perfumed beauty and brilliance of rippling scales Miss Scott gave plenty. To express it mildly the audience was hard put to keep listening pace to the rapidly rolling variations surging like the mystical touch of a master sorcerer. Bach, Scarlatti and Chopin she wears as a loose garment and tosses off discourses of these giants with amazing speed and precision.

The program, a replica of tour recitals, included an original creation, "The Passion Suite," a classical group; medley of tunes by Kern and Gerhwin, paraphrased in Listzian style; swinging the classics and Boogie Woogie as played in four towns where jazz has been king for more than two decades, New Orleans, Kansas City, Chicago and New York City.

Ceding Miss Scott the proper deference in regard to interpreting the masters, and her superior deft-

ness in playing swing, critics and even members of the jazz craft seem to have overlooked her outstanding distinction—the ability to create a new style of improvisations and fantasia in the popular field which embraces the use of all the artifices employed in legitimate music. She sets up her themes and works through a maze of technical models scholarly approach to the swing di-

vision. For this innovation so intelligently handled, she is one step ahead of most instrumentalists and deserves the title of Award Winner of 1945. This technic has been explored by some jazz orchestras, but Miss Scott is the first pianist to use this scholarly approach to the swing di-

The First Negro To Sing 'Otello'

Paul A. Smith, who will be the first Negro singer to do the title role of Verdi's *Otello*, was almost ready to go on for his first show at Cafe Society Uptown when we intercepted him yesterday.

"The A," he explained readily, "is for Anderson and I always use it to take away from such a common name as Paul Smith. How could anyone remember a tenor named Smith?"

A tall, handsome man in his late 30s, Smith will sing *Otello* on Apr. 14 at the Brooklyn Academy of Music with the Salmaggi Opera Co. It will be the first time that a Negro ever has sung the role in America and, as far as Smith knows, the first time in the world.

Smith is now dividing his time between rehearsals for the opera and two shows a night at Cafe Society.

"What I'm after," Smith said frankly, "is the Metropolitan. If I do well in *Otello*, if I prove myself qualified, they'll have to give me a chance. If I don't, that's a different story. But I don't intend to fail."

"If I get to the Met," he continued, "it'll mean a lot for my race. They'll say Paul A. Smith was the daddy who started them off."

Smith, who was born in Denver and studied voice there and in Chicago, had to go to Palestine to make his reputation. He had been touring the Far and the Middle East with a small variety company when the war broke out. Rather than rush home, he stayed in Turkey until about the time of Pearl Harbor and then went to Palestine.

He formed a small company of his own there, which gave *Otello* with a two-piano accompaniment instead of full orchestra. For several years previously, Smith had studied the role.

After his performance, he won an engagement with the world-famous Palestine Symphony Orchestra. His singing was acclaimed by critics in Palestine and news of his success was printed here in several Sunday *Times* articles.

During the three years he was in Palestine, Smith alternated between night-club engagements and serious concerts in Jerusalem and Tel-Aviv. Mostly, he lived in Jerusalem, where, he said, the poorer Arabs got along fine with the Jews.

"There's no Arab middle class," he said, "so far as I could see. The only trouble between Arabs and Jews comes from wealthy Arabs who don't want the poorer groups



Smith . . . he'll be the daddy.

to copy what the Jews are doing in the way of education and culture and improvements."

Smith said that in no place did he find the kind of discrimination against Negroes which is prevalent in the U. S. A.

"Sure," he said, "there's plenty of behind-your-back prejudice in countries, but it's not the kind of open discrimination you find here at home."

He toured Iran for several months, singing for the troops under the auspices of the Army's Special Services Division, and found, he said, white and Negro soldiers living and working together with complete understanding.

"Here in America," Smith said, "things are looking better for us up North. But down South" . . . He stopped and shrugged.

"I see no hope unless the day comes when intermarriage will do away with separate groups. And that's about as remote as perpetual motion."

Smith was able to return home by taking the place of a wounded merchant seaman whose ship docked at Haifa. He worked as a regular crew member.

"It has been tough," he said. "I've done it the hard way and I won't know for another few weeks if I have done it. But what member of my race ever has found the climb up easy?"

Music (General)

INTER-RACIAL CHOIR

IS FEATURED

The Plaindealer

New York.—An international and interracial choir, composed of six nationalities and three races, recently gave a recital for service men and women at the USO in Salt Lake City, Utah, performing before a mixed audience of more than 500 people. The choir was directed by H. Frederick Davis, local music instructor, and the voices were those of community residents. Edward Don Wright, director of the club, which is staffed by Negroes, originated the program.



JOHN FLEMING

Union Shop Sponsors Unique Song Recital

By ANN SEYMOUR

The natural rich quality of a voice possessed by a young veteran, a song recital, cooperation between labor and management, have come together in an important experiment. This new dimension in

employer-employee unity is being tried in vital soldier rehabilitation at the Heerfur Dressing and Dyeing factory, Bronx, N.Y. The plant is under contract to Local 80, Joint Board Fur Dressers and Dyers Union.

Excellent economic assurances have been given returning soldier members by the unions. But little has been said or written concerning the problem facing that considerable group of workers, who before joining up, studied nights developing talents in the arts. Many of these young people striving to excel in the difficult world of culture are returning after years away feeling "too old" to continue. This will become a serious problem unless something is done to encourage and accelerate their development.

A NEW EXPERIMENT

For those maturing in one of the solo arts, getting an audience is one of the heart-break hurdles. It is toward solving this phase that a student song recital for John Fleming, 22 years old baritone, is being given at N. Y. Times Hall, Sunday afternoon, April 15, 2:30 p. m. John Fleming, a furrier, will be remembered as the young Negro soldier in the patriotic musical: *Of V We Sing*. He was a member of the American Youth Theatre before he joined the Armed Forces. Fleming

was medically discharged, some months ago, after 18 months service. He returned to the trade.

Several of his shopmates heard him sing at political rallies for Marcantonio, Ben Davis, Jr., A. Clayton Powell, Jr., and other progressive candidates. They were amazed with his voice. Finding that he had not returned to his studies they urged him to do so. His development was watched with interest. Through the advice of his teacher, F. Jetson-Ryder, it was decided to attempt an experiment this student recital.

The shop committee discussed the idea with the employer. The employer was eager to help. He loaned the necessary funds to get the project under way. It was decided immediately that there would not be the customary "paper house."

An audience was to be forged from the community. Tickets are priced modestly and are being sold. The attraction: a young singer of ability, an experiment in future cultural expansion.

Tickets are being sold at the St. James Episcopal Church, Bronx, where Fleming is a soloist, throughout the Fur Dyers Union, at the National Maritime Union, and among interested professional workers doing rehabilitation work for the unions.

NAMED TO DIRECT BERLIN SYMPHONY

HOLLYWOOD, (CNS)

While white people in America are making a great to-do over the great need for teaching the German people our "democratic way of life," the German people have shown that they will shortly be in a position to do some talking back to the Americans.

For last Monday, the startling news came over the French radio that Rudolph Dunbar, Negro conductor, had actually been nominated Conductor-in-chief of the 65-year-old Berlin Philharmonic Orchestra, long a bulwark in European musical life, and a musical institution respected all over the world.

Hazel Scott, Pianist, to Get \$100,000 on Tour

NEW YORK. — (ANP) — Hazel Scott, noted boogie woogie pianist, will receive approximately \$100,000 for appearing in concerts in 40 cities.

Miss Scott, who has thrilled audiences in several films, has been guaranteed \$2,000 plus percentages for each concert.

The Zanzibar club, where she appeared along with other celebrities, has been redecorated for Cab Calloway's opening. The famous nite spot has many new touches including floodlights and banners.

would fit into those very personal groups just as easily as he would fit into the orchestra. The orchestra reflects me—I want it to be that way and it is," the world-famous orchestra leader said.

Of Lasting Importance

Because Stokowski had implied jazz musicians "don't come up to our level," I asked him if he meant to criticize the artistry of jazz.

"Some jazz music is of lasting importance because it expresses the most powerful and authentic emotions of all people. It also ex-

ear," he explained.

Opera by Still

Stokowski will soon produce the opera, "Troubled Island," a musical story about Haiti, written by William Grant Still, a California composer, with the story by Langston Hughes.

"Still is one of our greatest American composers," Stokowski said. "He has made a real contribution to music."

Describing the opera, he said, "The music has an African quality but its character is American. The passages of the music which have an African quality are used to show the revolution of the African slaves against their white owners."

"The opera tells the story of a man who leads the people to freedom but becomes corrupted by the intrigue of the French and his power."

another of the peoples' revolt against their own king. It is a highly dramatic opera which will include two ballet scenes. One shows the dance of the peasantry... real African dance festivals, with voodoo drums and exotic melody.

"In contrast, there is the minutet of the white and colored ruling classes. This is formal, as a minuet should be and restrained."

"It will be one of the most satisfying operas ever presented because it contains good music, dancing, plot, and poetry. I've been studying it and am eager to conduct it." The opera will probably have an all-colored cast.

He wants to present the opera at the New York City Center, but "we haven't got the funds. I'm willing to donate my services."

to conduct it. I have played all his other works and want to do this too."

Stokowski also thinks well of Dean Dixon, young conductor whom I interviewed in the AFRO some time ago.

"Dixon is a very talented conductor," Stokowski said. "I think he has a chance in America despite his color. There are enough people here to appreciate a man on his merit."

I pointed out that so far only trade union groups and leftish organizations had accepted him.

"That means only that these groups are already able to accept a man on his ability. The

influence of these organizations will spread and Mr. Dixon and others will have their chances."

Despite Stokowski's apparently scientific approach to race, he

"Colored Play Better Music," Stokowski Says, Yet None Measure Up to Standards

By MICHAEL CARTER

NEW YORK — Any qualified colored violinist or cellist who wants a job in the New York City Symphony can become the first colored artist in a major symphony orchestra simply by writing to Leopold Stokowski for an audition appointment, Stokowski told the AFRO this week.

"Applicants will be judged solely on the basis of ability," Stokowski said. "I'm sorry that we haven't got a colored member in the group. I would like to see one or more playing with us."

"Our orchestra is open to any qualified musician. Colored musicians of symphony orchestra ability should not feel that tradition is keeping them out of my orchestra."

Don't Measure Up

"Some colored musicians have applied," he said. "But as yet we haven't found one who measures up to our standards."

Stokowski attributes this to the fact that "most colored performers find it easier to become members of jazz orchestras, since they already hold prominent positions in that field. If the AFRO can help find a violin, viola, or double bass player, ask him to write to me. There are no real vacancies now, but we'd create a place."

Stokowski, who has raised the New York City Symphony Orchestra to its present high level of artistry, says "the orchestra will have no resistance to the presence of a colored performer."

"We have our own little private music sessions and social groups composed of various men in the orchestra. A colored musician

presses some of the reactions of colored people to their country. This truly American innovation has had a profound impact on the music of the whole world.

"Jazz caught on because it is real, because it can be danced to



DEAN DIXON

is a "very talented composer," who has a chance in America despite his color, Stokowski says.

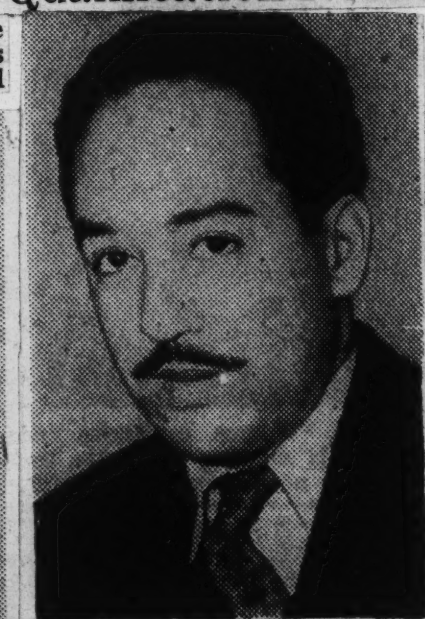
because it expresses rhythms and tunes which can be recalled by the most unpracticed musical

"It is also the story of double revolution: one of the slaves against the French tyrants, and



WILLIAM GRANT STILL

Stokowski calls him "One of our greatest American composers. He has made a real contribution to music."



LANGSTON HUGHES

writes the story to "Troubled Island, an opera by William Grant Still, which Stokowski will soon produce."

but, it will take \$30,000 to produce."

Stokowski "discovered" the score while "thumbing through some music on top of Still's piano while I was visiting him some time ago. Still and I are good friends," he interpolated.

"I have conducted many of his works, but he had never shown me this. I was eager to hear it and immediately decided that I wanted

nevertheless thinks that colored people are endowed with some qualities Caucasians don't have. Music, the conductor feels, is one of them.

"I really think colored people can play better," he said. "When I have free time, I listen to popular recordings." He had a Sinatra album on his phonograph, but I saw no colored names in his record collection.

"Colored people have a special gift for rhythm. Your popular jazz is not necessarily erotic," as I had said "if it is erotic, what's wrong with that?" he answered.

"Sex is related to all creative powers. The creative part in man is aroused by music and I see nothing wrong with that."

He thinks spirituals exemplify his theory. "Spirituals are deep, moving passages that sprang from an oppressed people and satisfy some nostalgic urge in all of us."

He compares them with the old Russian and Polish songs of lamentation.

"Colored people, when brought here from Africa, heard those melodies and created a new melody that was their own, but the appeal is the same."

He became mystically eloquent as he traced the spiritual back to Africa:

"Three continents touched and produced them, Africa, Asia and America. But the real genesis was in Africa. Nature does great things in Africa."

"We whites think we are wonderful; but look at Europe today," he said. "I studied music all over the world, but I learned more music in Africa than I could learn anywhere else."

He reacted to the blues idiom

It seemed difficult for me to reconcile his statement that colored people "naturally played better music" and the fact that none yet played well enough for his orchestra.

much as he reacted to spirituals. "Blues are the spirituals of the city," he said. "There are blues in every land, but they are best in America." As we concluded the interview he again suggested that the AFRO or anybody, send me competent musicians and I'll be happy to use them."

49a-1945

Music- Marian Anderson

MARIAN ANDERSON RECITAL
Capacity Throng Hears the Contralto at Metropolitan

Marian Anderson, contralto, gave her only Metropolitan Opera House recital of the season yesterday afternoon before an audience that filled the auditorium to capacity.

Miss Anderson, who had given two recitals earlier in the season at Carnegie Hall, opened the program with two numbers by Bach and two by Handel, followed by a Brahms group and the aria, "Pleurez mes yeux," from Massenet's opera "Le Cid."

The second half of the list consisted of "Andalucia," by Granados, and "Tota," by de Falla, in Spanish; Tchaikovsky's "None but the Lonely Heart," and "The Tryst" and "Floods of Spring," by Rachmaninoff, all in English, and a closing group of Negro spirituals. Several encores were sung, including "Comin' Through the Rye" and Schubert's "Ave Maria." Franz Rupp was the accompanist.

Marian Thrills Opera Audience

By B. M. PHILLIPS
NEW YORK—An adoring audience packed Metropolitan Opera House Sunday afternoon to hear Marian Anderson in her first concert of the season here.

Although the over-enthusiastic hearers often applauded before the artist gave the drop-hand signal, Miss Anderson responded five-times with encores and accepted numerous curtain calls.

There was a spontaneous outburst when her pianist, Franz Rupp, began the introduction for her fourth encore, "Comin' Through the Rye," and prolonged applause for her rendition of Jules Massenet's "Pleurez mes yeux" (Cry my Eyes), the aria from the opera "Le Cid."

Her other numbers included the works of Bach, Handel, Brahms, Granados, de Falla, Tchaikovsky and Rachmaninoff, and a group of spirituals arranged by Burleigh, Boatner and Brown.

For the concert, Miss Anderson wore a blue gown decorated with sequins near the neck and a suggestion of a train, which accentuated her regal carriage. She endeared herself to her admirers at intermission when she accepted a large bouquet of red roses in her usual gracious manner.

Bar Jimcrow in Texas at Marian Anderson Concert

AUSTIN, Tex., March 16.—There will be no Jimcrow in Austin when Marian Anderson sings here as guest artist of the all-white Austin Symphony Orchestra next Monday.

Negro citizens of the Texas capital won the right to sit in non-segregated seats on the main floor of the University of Texas Gregory Gymnasium, instead of in Jimcrow seats in the balcony. A group of leading Austin white citizens has announced its intention of sitting with the Negro group at the concert, which is part of the annual artist series sponsored by Samuel Houston College.

Acting President T. S. Painter of the University of Texas reluctantly gave Negroes sitting space on the main floor of the gymnasium after Negro leaders, including Dr. Karl Downs, president of Samuel Houston, had said they would boycott any Jimcrow concert in Austin. Dr. Downs informed Dr. Painter that Austin's Negro citizens would instead organize an automobile caravan and go to hear Miss Anderson in San Antonio where she is scheduled to sing following her appearance in Austin.

ON THE AISLE

By Claudia Cassidy

Marian Anderson Begins Her Opera House Recital
Chicago Daily Tribune 4-17-45
With Memorial Ave Maria

[Reprinted from yesterday's late Tribune]
Perhaps Sunday's recital was the most difficult Marian Anderson has had to sing. When she came on the Opera house stage her face was a gray mask for all the green and silver beauty of her gown, and her eyes had the burned out look of grief. It was not until the end of the concert, in the encored "No Hidin' Place Down Here," that the gayety came from within, and the effort to produce it ceased to suggest a grimace. But she made no grandiloquent gestures. She merely began with the song usually her benediction, Schubert's "Ave Maria," and she dedicated it quietly to President Roosevelt.

Yet the strain under which she was singing set the character of the concert. She began huskily, and the great aria from the St. John of the fields, from Halevy's "Passion" lacked the compassionate glory that lies in her finest performance. It missed, too, the orchestral support that matches her voice with the noble cello. Even with a bandaged finger Franz Rupp is a devoted accompanist, but the piano is not equal to Bach's intention. "It is fulfilled."

Anderson sang with increasing beauty of the wonderful tone that is her birthright, but until she reached Schumann's "Stille Tränen," she was outside the songs and detached, as if, far off, her mind wandered in some dark dream. I'm not sure whether "Stille Tränen" woke her from that dream or wrapped the rest of us in its sabled sorrow, but I do know that for the first time that afternoon, she and her audience were together. Her version was no dutiful echo of the lieder tradition; but a poignant song sung as it made sense to the singer, from the heart.

After this something extraordinary happened. Miss Anderson invaded French opera in the grand style, and won. She sang the heroic recitative and aria, "Lowly child of the fields," from Halevy's "Charles VI," and it was a glowing performance, brilliant, poised and focused in the grand manner. But I never was one who wanted Miss Anderson to desert recital for opera, for it is a fine thing to know she has conquered that bravura desert for singing. It was good to know she could slip back into the serene simplicity of Christopher Thomas' gentle Irish song of the

RECORDS: SONGS AND SPIRITUALS

By MARK A. SCHUBART

MARIAN ANDERSON, the great contralto, has recorded an album entitled "Songs and Spirituals" (Victor, album M-986, four ten-inch records) which furnishes an excellent example of just why the singer is such a remarkable artist. For in this set, which includes nine works, Miss Anderson runs the gamut from a Brahms Lied to Negro spirituals and such old favorites as "Comin' Through the Rye," and in each category sings not only with technical finish but with an almost uncanny adaptability to the style of the music. Two of the songs—Massenet's "Elegie" and Rachmaninoff's "When Night Descends"—are performed with the able assistance of William Primrose, violist, and Franz Rupp accompanies Miss Anderson in the entire album.

Versatility seems to be the principal feature of "Songs and Spirituals," for the selection of music appears to lack continuity and artistic logic. Besides the above-mentioned, there are Spross humorous "Will o' the Wisp," Liza Lehmann's "The Cuckoo," and three spirituals—"My Soul's Been Anchored in the Lord," "Hard Trials" and "Dere's No Hidin' Place Down Dere." The Spross song is performed with a pleasant, open sort of humor, Massenet's "Elegie" receives properly emotional treatment. Miss Anderson's singing of spirituals is too familiar to require description.

There is little opportunity in this album for the contralto to appear at her most impressive, as in the Brahms Alto Rhapsody; but there is an ingratiating human quality present which makes it a valuable find for collectors of Anderson recordings.

At Carnegie Hall

Marian Anderson, returning to New York from the first leg of her tour, will give her first concert of the season on Sunday evening, November 11.

By JOE BOSTIC

The Opera Coss Are Getting Shortchanged

NEXT Sunday evening, April 29 (free ad, Mr. Lowe) the staid walls of the not-so-plush-anymore Metropolitan opera house will resound to the deep resonance of Marion Anderson's justly celebrated contralto voice in concert. The huge place will be packed to overflowing with Anderson fans as is always the case when the queen of the concert artists appears here in New York.



The above would possibly be only a routine statement of several facts but for the implications that are contained in her appearance in the shrine of opera here in America, supposedly where the greatest voices of our times are heard in the classic musical dramas and comedies.

Neither Miss Anderson nor any other Negro artist has ever sung an operatic role there with the Metropolitan opera company because that organization subscribes to the thoroughly un-American policy of exclusion of a whole segment of American citizens from its artistic ranks for no other reason except that they are Negroes. Such a desecration of the arts in this year of 1945 is almost unthinkable. But the plain truth is that, on its record, the Met has just no place in its scheme of things for an American Negro artist.

Paradoxically the welcome that is spread lavishly for an artist from any land whatever. Now maybe that should be interpreted as a fine sample of international good neighborliness. It might be said too that any criticism of such a policy could be defined as a manifestation on the part of the writer of outmoded nationalism. I submit, that this know-towing to artists from other lands is nothing more than a sample of the bourbon thinking of the bulk of sponsoring patrons. It's a carryover of the sort of thing which sent dowagers and their daughters scurrying to Buckingham Palace in the so-called good old days to be presented at the court.

Perhaps they feel that they can hold back the tide so long as they can hold control of the Met as their own private little enterprise. Never mind that it is really a vehicle for the projection of a legitimate art form. Never mind that art belongs to the people. They steadfastly and stubbornly refuse to permit the infusion of the democratic idea as represented in the opening of the doors to Americans who happen to be of Negro ancestry.

Perhaps the people, who by their positions of wealth and influence are able to dictate the policy of the Met in a large measure, think that it's more desirable to have artists of doubtful sympathies to the American ideals on their rosters than to have Negroes whose devotion to the anti-fascist is unquestioned.

Naturally the same music lovers who will flock to the Met next Sunday night to hear Miss Anderson would crowd the place to hear her do a formal operatic role. And it could be done, make no mistake about that.

Just last Saturday night, Alfredo Salamaggi, scheduled Paul Smith, a Negro, to sing the *Othello* role in Verdi's opera here in the Brooklyn Academy of Music. This is the democratic way to be sure. But aside from that, Signor Salamaggi is perhaps the shrewdest opera entrepreneur in the country. He would hardly elect to have Mr. Smith sing a formal role in a mixed cast unless the idea was feasible.

The indictment against the Met becomes the more inexcusable and damaging in the light of the fact that opera companies in practically every major city in America engages Negro artists while here in what is generally accepted as the world's most cosmopolitan city, the doors are closed.

Now please don't think that I'm so naive as to think that

Miss Anderson wants to get into the Met. As she told this writer in conversation the other day: she finds the concert field more desirable for the expression of her art. And there is the little item of being able to make more money that way. I inject that so that the Met won't come up with a rebuttal to this piece to the effect that they'd gladly take Miss Anderson. She isn't available.

But there are plenty of capable Negro artists who ARE available and ready for the Met.

But there's always hope, even Argentina and Franco, have changed their minds, so why not the Met?

Leads Tribute to Eisenhower With Song



On a specially constructed platform at City Hall in New York City, Marian Anderson, noted contralto, sings the National Anthem during ceremonies welcoming Gen. Dwight D. Eisenhower to the city on June 19.

Primrose Talks About His Viola, Public Opinion Cricket And Marian Anderson

By Frank Hill

Kingston, Jamaica

Mr. William Primrose, world famous violinist, revealed that he is a cricket enthusiast at a press conference at the Myrtle Bank Hotel, shortly after his arrival from Camaguey by plane yesterday.

Mr. Primrose is a Scotman and has followed the game keenly for many years. He expressed regret that he had come to Jamaica while George Headley was away, for he had looked forward to seeing him play again. The last time he saw Headley was at Lords in England.

He gave his opinion: "Headley is a more attractive batsman to watch than Bradman. Headley is a genius at cricket." 9-8-45

LAST LEG OF TOUR

Mr. Primrose's visit here is the last leg of a seven-week concert tour that has taken him through Costa Rica, Panama, Colon, Bogota, Barranquilla, Caracas, Trujillo City, Port-au-Prince.

Next week Thursday he will emplane for the U.S. to begin a tour through several States to last from October to April next.

In between tours, Mr. Primrose is on the staff of the Curtis Institute in Philadelphia, the city in which he is "nominally" resident. He insists, however, that he is a resident of "Pullman".

FORMAL DEBUT 1923

Mr. Primrose first appeared on the concert platform in 1914 at the age of 10, but made his formal debut as a violinist in 1923. He studied in Glasgow, London and Brussels, waving it aside in favour of the platform.

"The best study you get is on the platform," he said.

MARIAN ANDERSON

Mr. Primrose spoke in enthusiastic terms of Marian Anderson, the famous U. S. contralto, related a charming story that highlighted her character. *Kingston, Jamaica*

Once he was travelling on train with her through the U. S. On board was a group of wounded soldiers. The train porter recognised her and asked her to sing for the boys.

"Marian got up, walked through the train, and without any accompaniment," Mr. Primrose said. "It was wonderful—the natural ease with which she sang." 9-8-45

Mr. Primrose was accompanied by his wife, Dorothy, who is English and his accompanist, Mr. David Steiner.

Mrs. Primrose spoke of their 18 concerts so far, thought the best performance, so far as their reception was concerned, was in Caracas, Venezuela. "Bill played to the people there," she said, "and they loved it." 10-9-45

Mr. Primrose explained that the viola was about a fifth lower in pitch than the violin, but with a wider range.

The first of his concerts will be given at the Ward Theatre this evening at 8 o'clock.

Marian Anderson Speaks On Prejudice

NEW YORK—The responsibility for eradicating race prejudice and discriminatory practices from American life rest upon every man, woman and child in the country, points out famous contralto Marian Anderson in the November True Confessions. 11-10-45

Recalling her 1939 exclusion from Washington's DAR-owned Constitution Hall, which recently barred Hazel Scott, pianist wife of Congressman Adam Clayton Powell Jr., Miss Anderson believes:

"America can arrive at tolerance and brotherhood only if each of us is willing to do what he can to achieve them."

America's children, the singer says, give her the greatest faith in her country's future. Recently, Miss Anderson found a girl of thirteen waiting at the stage door of her concert hall.

"Tell me," the child queried, "is there anything I can do to bring about better understanding between your people and mine?"

Born in one of the poorer sections of Philadelphia, Marian Anderson had no money for singing lessons. At six, she joined the Baptist church choir and sang there until she had turned eighteen. A "Marian Anderson Fund," built of nickel and dime contributions from the people of her church, started the singer on her way.

"My life," Marian Anderson insists, "is proof of my country's innate greatness. America, as a young country, has inherited some prejudice from older times. But today we are examining ideas to see if they suit us. In this generation or the next, tolerance, justice and equality, the ideas of our forefathers, and the aims for which our soldiers fought side by side, will be within the reach of us all."

Marian Anderson, III
Because of illness, Marian Anderson postponed her recital scheduled for Constitution Hall last night. The contralto's illness was said to be slight. The house had been sold out. 11-14-45



stunning floral tributes presented her at the arena and in a pose arranged to show to more advantage the gown which was universally admired by the feminine contingent at the recital. It was of dark green velvet with an outer skirt that carried a modest train, low cut in the back, and set off by a gorgeous diamond jewel at the neck. Following the recital Miss Anderson was besieged by autograph seekers of both races, literally hundreds of them. She accommodated them until she got "writer's cramps" and then excused herself for the evening with a charming talk to the hundreds still on hand when her writing hand gave out.



STILL THE GREATEST — Marian Anderson, in fine voice, as charmingly poised and gracious as ever, and gowned beautifully, took her Norfolk audience by storm when she sang Tuesday night at the Norfolk (USO) Auditorium Arena before a mixed audience of about 3,500. The acclaim she received critically and popularly was a fitting prelude to her tenth anniversary recital in New York City next Sunday at Carnegie Hall, which has been sold out for the occasion for months. While here she was the house guest of Mrs. D. W. Byrd on Cumberland street. These photos, made following her local recital, show her with Mrs. Byrd and two

Marian Anderson Cancels Concert Illness Is Cause

**Famed Contralto Forced
To Break Precedent When
Cold Affects Her Voice**

By NORA HOLT

Marian Anderson, eminent contralto, for the first time in her American career canceled a concert because of illness Saturday evening November 11, at Carnegie Hall.

The only other time in the history of her concert work was in Toronto, 1940, due to a severe cold, the reason for her present cancellation.

Miss Anderson had kept close to her home in Danbury, Conn., for several days on advice of her physician and was unable to keep an appointment for an interview and personal chat with this writer at the salon of her couturier in New York City Friday afternoon prior to the concert.

On the occasion of her second Town Hall appearance and her initial debut under the management of S. Hurok in 1935, she was suffering from an injury to her foot sustained while on ship-board previous to her arrival in this country. Her foot in a cast and unable to walk, with fortuitous courage she insisted on giving the concert. A long evening gown concealed the injured member and the curtain was lowered after each group of songs, when she entered and left the stage.

Upon learning of Miss Anderson's inability to appear, the Hurok office immediately used every available means to broadcast the information to the public. From 5 to 7 Sunday afternoon news of her illness was aired over WNEW just before the American Negro Theatre broadcast, over WQXR and WNYC.

Crowds in the 59th Street station of the Eighth Avenue subway were stopped by several ladies who informed everyone of Miss Anderson's illness, and one woman told me she had been there since about 8 o'clock spreading the news. We personally heard her give information to at least 50 people. The general attitude was one of shock and then solicitude for her immediate recovery. 11-14-45

Only recently Miss Anderson reiterated her faith in America despite race prejudices and discriminatory practices. She said the children of America give her the greatest faith in the future of the country and emphasized that, "America can arrive at tolerance and brotherhood only if each of us is willing to do what he can to achieve them."

The Hurok office announces that Sunday, November 11, tickets will be good for the December 30 Anniversary Concert, a subsequent recital, or refund of the purchase price at Carnegie Hall Box Office.

Marian Anderson in Two Carnegie Hall Recitals

The unprecedented prospect of two concerts in Carnegie Hall nine days apart by the same artist has been announced by S. Hurok.

Marian Anderson will appear in concert in that hall on Friday evening, December 1, and again on Sunday, December 30.

The December 30 concert a celebration of Miss Anderson's tenth anniversary since her return to the United States, was scheduled some months ago. The earlier concert was postponed from November 11 to December 21, and tickets for November 11 will be honored on this date.

Anne Brown's Range
Of Arts Runs From
Bess To Beethoven

"From Bess to Beethoven" was one reviewer's comment when Anne Brown, who sings in the Players Concert at Kiel Auditorium Opera House March 2, appeared as soloist with the NBC Symphony under Leopold Stokowski when she was still starring in "Porgy and Bess."

It marked the return to her original ambition. Prominent musicians urged her to give up her Broadway role and resume her more important concert activities. And strong-willed Anne made her choice in favor of a concert career—in spite of a dazzling two-year contract offered by the producers. 2-23-45

It was then that she first appeared in the important concert series of the Brooklyn Academy of Music which immediately engaged her for the following year's series. This marked the start of a transcontinental tour of the United States. All her intensive training, the encouragement of her mother, years with eminent teachers had been directed toward a life work as a concert singer.

Before appearing on Broadway, Miss Brown had studied at Morgan college in Baltimore, at Teachers college, Columbia university, at the Juilliard School of Music where she received the coveted Margaret McGill scholarship for post graduate work—the only Negro singer thus honored. 2-23-45

Her appearance as soloist with the New York Philharmonic Symphony with the Philadelphia orchestra, the Los Angeles Philharmonic, the Chicago Symphony, and in concerts throughout the principal cities have established her as a prime favorite with audiences. Thousands of listeners echo critic Henry Simon who wrote: "I would travel almost any number of miles to hear Anne Brown."

Anne Brown Sings in Negro Festival

BY J. DORSEY CALLAGHAN

Free Press Music Critic

MIDSUMMER DOLDRUMS in Detroit music are being stirred to life this week by two events other than the regular series of band concerts on Belle Isle.

On Thursday night, Olympia will be the scene of the second annual Detroit version of the American Negro Festival, in which Anne Brown will take part.

Miss Brown was selected by the late George Gershwin to create the stellar role of Bess in "Porgy and Bess."

IN THIS CONNECTION, a charming story comes to mind. After Miss Brown was given an audition for the famous folk opera, originally titled "Porgy," she received a late evening telephone call from the excited Gershwin.

"This is George Gershwin," he said. "Do you know what George is going to do for you?—he's going to rename the opera 'Porgy and Bess.'"

Gershwin's enthusiasm for the golden voice of the young singer was borne out in the success of the opera. She is now to be seen and heard in the motion picture "Rhapsody in Blue," based on Gershwin's life.

Co-starring with Miss Brown will be Lionel Hampton and his orchestra; a massed chorus of 500



Callaghan
Deep River Boys in a program of inspirational songs.

voices from Detroit churches and schools, directed by Marvin Dupree and Harold Tallman, and Chief Petty Officer Graham Johnson, who played his accordion for the late President Roosevelt at Warm Springs. With them will be heard the

Anne Brown Looks Ahead Sees Soviet Example As Negro Hope

On the grand piano in Anne Brown's living room high over Riverside Drive was a book of operatic arias. We leafed through it while Miss Brown was busy on the telephone, when she came into the room, we pointed to the aria from *Aida* that opened the book.

Would she like to sing *Aida* some day, we asked the handsome young singer who rose to fame as Bess in George Gershwin's opera, "Porgy and Bess?"

"*Aida* is too big for me to sing," he said quickly, almost sternly. "Why should I do *Aida*? Because she is an Ethiopian? I can do Tosca, Desdemona, Amelia, even Elsa. I can do Carmen, too, in a few years when my voice is darker. So I'm going to keep away from *Aida* because I don't like to do obvious things."

Miss Brown said she might get around to some of those roles before long. The future, she said enthusiastically, was full of plans. "I want to get to the top—to the very top," she said vigorously.

Three years ago she left *Porgy and Bess* to sing on the concert stage. Except for a spell in Hollywood when she did *Summertime* for the film *Rhapsody in Blue*, Miss Brown has worked on the concert stage right along, with tremendous success.

We visited her just before she left to appear in a series of *Negro Music Festivals* in Chicago, St. Louis and Detroit.

Next May she hopes to make a concert tour of Europe in the vanguard of the many artists she believes will travel there as Europe's cultural life revives. Miss Brown



Anne Brown poses proudly with *Black Beauty*, a painting by her 5-year-old daughter, Paula. Paula gave her mother the painting, saying: "I love him because his eyes are so brown."

will sing in the Scandinavian countries and in Paris, and would like to do a few operatic roles during her travels.

"I hope to go to Russia, too," Miss Brown said. "I think the greatest hopes we have for Europe lie with Russia. I think that with the war's end Russia's going to have a great influence in most of the countries of Europe, and her stand on equality of all people is going to be a help to everyone, particularly to artists of minority groups. In addition, Russia's ideas of developing the artist through subsidizing him will make for great cultural advancement. It makes for better art in a country when the government sees to it that its artists are developed properly."

Her three years of concert work have been most rewarding, but before her European tour next Spring, Miss Brown would like, as a change of fare, to do a dramatic play on Broadway. Her only previous try was in *Mamba's Daughters*.

We asked her what she thought of the American Negro Theater, which first presented *Anna Lucasta* at the 135th St. Library a year ago.

Miss Brown said she had great admiration for the ANT. "They are building a cultural tradition for themselves and not depending on Broadway. I think they are making great strides. But I also feel that, as good actors, Negroes have a right to work on Broadway, too, and in white productions. Not where they're typed as cooks or porters or waitresses but in any job their general competence enables them to do."

"The Roxy, for example, should have a few darker girls in their

chorus line. A Negro actor should be assigned to a dramatic production if he has the qualifications as an artist.

"Negroes are part of the rank and file of America, they too are the man in the street. The American Negro is a real and important part of the American scene—you can't figure it without him."

This status, Miss Brown feels, has been accorded him in the musical *On The Town*, and in the film, *The Clock*. "How naturally Negroes were made part of the scene in *The Clock*," Miss Brown remarked. "They were soldiers and their wives and families, saying goodbye, people of dignity and warmth and good feeling."

"Someday a man will apply for a job and get it, black or white, because he has the qualifications for it. Someday when a woman will come to your door, it won't be whispered in your ear that there's a Negro woman at the door. There will be simply a woman at the door. Color will be a matter of indifference. I won't live to see it, I suppose, but I hope for it."

Miss Brown gazed at a child's painting of a horse, tacked on the wall near a magnificent water color portrait of Miss Brown in the red dress she wore in *Porgy and Bess*. Her five-year-old daughter, Paula, had painted the horse, she told us.

Lately, Miss Brown said, she has been writing stories for Paula.

"They're fairy tales based on sociological problems she will run into as she grows older. One was suggested by a small Western city I sang in where the officials wanted to build a municipal swimming pool for children and not let Negro

children in. They were trying to get the Negro elders to promise to keep their children away before they went ahead with plans.

"In my story for my daughter, I wrote about a town of red-haired people who were prejudiced against blondes. And one day a little blond boy climbed over the fence into the pool that was built only for red-haired children. The red-haired children were so intrigued by him. They had never seen a blonde child before and they were absolutely happy over this fascinating new playmate."

Miss Brown paused. "Children don't start out with all those damnable ideas their parents give them as they grow up," she said.

"Of course, when the parents found their children playing with a blonde child, they were horrified. They made them promise never to do it again. This made the children unhappy and they stopped playing altogether. They began to grow listless and finally they fell ill and began to waste away."

"Oh, I really got melodramatic," Miss Brown said.

"At last, in order to save their own children, the parents had to agree to let blonde children come to the pool. Ten years later, a visitor to the town comes to the pool looking for the red-haired mayor who is spending the day there with the children."

"But where is he?" the visitor asks someone, "I don't see any man with red hair."

"Oh, he's completely bald, he doesn't have any hair," the visitor is told."

When Miss Brown first told her daughter this story, the five-year-old Paula looked up excitedly. "Oh," she said with wonder in her voice, "the red hair didn't make any difference at all. In a few years it was all gone anyway."

Miss Brown smiled at the child's observation. "Yes," she told her, "in time all these things will pass."

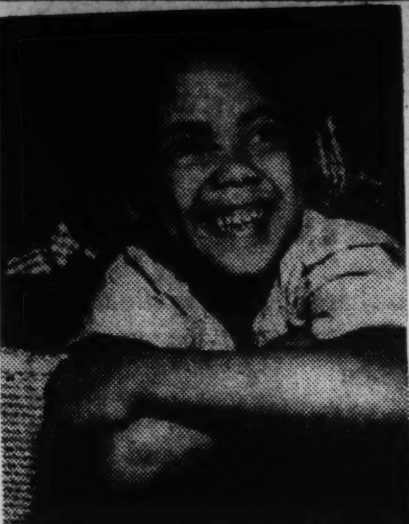
—SEYMOUR PECK

From the Editor Red Heads and Blondes

On July 24, Seymour Peck, of our Critical Dept., ran an interview with Anne Brown, who left the cast of *Porgy and Bess* three years ago to sing on the concert stage.

In the course of the interview, he told the story of one of a series of fairy tales which Miss Brown has been writing for her 5-year-old daughter, Paula. (That's Paula in the next column).

This particular fairy story concerned the troubles of a town of



Paula Brown: Mother Anne Brown's fairy tales no longer will be exclusive.

red-headed people who were prejudiced against blondes and erected barriers to keep the blondes "in their place." Miss Brown's fairy tale dealt with the complications that resulted and then went on to relate an incident that came up 10 years later. Then, it seems, a visitor went to the town of red heads to seek out the red-haired Mayor. He looked for him in vain.

"Where is he?" the visitor asked.

"I don't see any man with red hair."

"Oh, he doesn't have any hair," the visitor was told, "he's completely bald."

I cannot add anything to the moral that Miss Brown's belated visitor to red-haired town pointed up, but I can add a postscript to tell what happened after the story of the fairy tale was reported in PM.

First off, our reporter, Sy Peck, received a letter a couple of days later seeking Miss Brown's permission to make a song out of the fairy tale. That was worked out, and Louis Relin, a teacher at Benjamin Franklin High School, is writing the lyrics. Susan Reed, a singer at Cafe Society Downtown, is writing the music, and the song, dedicated to Miss Brown, will be presented at the night club later this month.

Then, a couple of days ago, Little Brown & Co., publishers, called Miss Brown to negotiate an offer to put all of the fairy tales she had written for her daughter in book form.

All of which would indicate that our Seymour Peck did a pretty good day's work the day he interviewed Anne Brown.



PM New York, New York 7-12-45
SUSAN REED, 18-year-old ballad singer, will introduce a new song she recently composed at Cafe Society Downtown, on Friday. The song, titled *The Red Haired Town*, has lyrics by Louis Relin, based on a fairy tale written by soprano Anne Brown, (*Porgy and Bess*, *Rhapsody in Blue*) for her five-year-old daughter, and subsequently printed in PM, where Miss Reed saw it. The fairy tale tells of a town of red-haired people who excluded blondes and brunettes from a municipal swimming pool. It was suggested to Miss Brown by a visit to a Midwestern town with similar color prejudices.

How Handy Waited 28 Years To Regain Blues Copyright

Handy Brothers Music Company
is now entering its second quarter

century as publishers. Back in 1907, W. C. Handy and Harry H. Pace entered partnership, and founded the only Negro music publishing company in the U. S. W. C. Handy, now 71 years old, his brother, Charles Handy, and members of the Handy family own and operate one of the most successful music publishing houses in America. They also boast a catalog of music that ranks among the leaders in the American Society of Composers, Authors and Publishers.

While the Handy House is famed for its St. Louis Blues, Memphis Blues and Beale Street Blues, it is not generally known that W. C. Handy has been a most prolific composer and producer of spirituals. Handy has written and published more than 100 spirituals, many of which are sung in churches the world over.

Hale and hearty as ever, W. C. Handy (the W. C. means William Christopher) has regularly appeared in the National Folk Festivals held in New York, Philadelphia and Washington, where the folk music and dances of the nation are put on with talent from every state in the Union. However, this year, the 25th of May, they are arranging to have at the Philadelphia Folk Festival, a dramatization of Handy's book, "Unsung American Songs," with a chorus of 100 voices singing some of the 38 songs this book contains.

There is much talk of a picture to be made from the life of George Evans of Evans' Honey Boy Minstrels, which featured "The Memphis Blues," arranged by E. V. Cuper. The number, then called "Mr. Crump," carried the first jazz break in American music for the tenor saxophone or clarinet. Incidentally, this jazz break was written and played in Memphis, not New Orleans.

About the same time that Whiteman played, for the first time, Gershwin's "Rhapsody in Blue," a symphony concert was given in Aeolian Hall, New York City, under the direction of Harry A. Yerkes. A symphony had been written around Handy's work — his "Beale Street Blues" and "St. Louis Blues" in which the fourth movement or finale carried "The Limehouse Blues." The program was a pronounced success and offers were made for publishing rights to the symphony which Handy refused feeling that one day he would himself do such a work. "The Limehouse Blues" was not his composition, so Handy waited

the required 28 years to repossess the copyright on "The Memphis Blues," for which he had received less than \$100.

Richmond Times
Q. Kindly inform me of the origin of the "Blues." — L. C. Coleman, Halifax, 5-28-45

A. According to the Encyclopedia Britannica, "originating among the illiterate Southern Negroes, they were first brought before the notice of the general public in 1909. In that year a mayoral contest was taking place in Memphis, in which three candidates were competing, assisted by as many Negro bands. William Christopher Handy, son and grandson of Methodist ministers, was in charge of these. His candidate was E. H. Crump, and one of the airs which he devised for his orchestra was named after his employer. So popular did it become that Mr. Crump was elected Mayor. Mr. Handy became locally famous, the term 'Blues' appeared out of nowhere, and Mr. Crump, rechristened 'The Blues,' started the craze of this form of music that has since swept over the country. Because of their undistinguished origin and associations the 'Blues' were frowned upon at first, but they made their way notwithstanding and, with the appearance of Mr. Carpenter's 'Krazy Kat,' in 1922, and Mr. Gershwin's 'Rhapsody in Blue,' in 1924, James Weldon Johnson's prediction in 1921 that they would ultimately have an effect on serious modern music may be said to have been realized." Handy also composed "The St. Louis Blues." The "Father of the Blues," as he is known, is now 71 years old.

Handy Swings Out at Music Festival

William Christopher Handy, seventy-two-year-old composer of "The St. Louis Blues," has just finished putting his masterpiece into its symphonic form. Almost totally blind, the composer was given a tremendous ovation Thursday night at the American Negro Festival at Olympia. An audience of 12,000 heard Handy and other noted musicians of his race. Handy played "St. Louis Blues" on his trumpet, accompanied by Lionel Hampton and his "Red-hot" orchestra.



WILLIAM C. HANDY

Free Press Photo

There is nothing left of the sorrow that impelled Handy to write the best known line of the St. Louis Blues: "I hate to see the evenin' sun go down."

On the contrary, Handy has laid plans for the furtherance of Negro music that will outlast him by at least a half-century.

THE PUBLISHING house which he founded has contracts which will continue 60 years after he is dead, he said.

Contrary to the accepted custom of artists to deprecate their compositions, Handy greatly ad-

mires his most famous work.

"I DON'T GET tired of playing it or listening to it," he explained. "I'd be ungrateful if I did. It's given me security for the last 31 years."

"That part about hating to see the evenin' sun go down," he said, "was based on the hungriest two weeks of my existence, when I was trying to get started in music in St. Louis during the depression in 1893."

"An occasional nickel would buy me a loaf of bread. I'd cut it in three parts. With a little molasses

started the audience stamping feet and clapping hands was when Hampton's band played "Boogie Woogie," in Hampton style.

they'd form my breakfast, dinner and supper. When that sun went down I could look forward to a long night of hunger."

ONE OF the evening's dramatic highlights was the playing of "Going Home," as it was played in Warm Springs when the body of the late President Roosevelt was started on the journey to Hyde Park.

The player was Chief Specialist Graham Jackson, of the United States Navy. Jackson played it on his accordion and sang it as he did in Warm Springs.

Jackson appeared in a portion of the festival devoted to a memorial to Roosevelt. A massed chorus sang "Faith of Our Fathers." Excerpts from Roosevelt prayers were read by the Rev. Carlyle F. Stewart, of Ebenezer AME Church; Rabbi Leon Fram, of Temple Israel, and the Rev. Fr. Lawrence Cavanaugh, of St. Aloysius Church.

MISS ANNE BROWN, lyric soprano of the concert stage and originator of the role of Bess in "Porgy and Bess," sang several operatic numbers and a Negro spiritual. Paul Muni gave a short dramatic sketch.

Three winners of a talent contest were heard. They were Willoughby Jones, Miss Gilda Burns and Miss Sara Osborne.

The big hit of the night that

Carol Brice Has Come Up the Hard Way--Against Jimcrow

By LOLA PAINE

Carol Brice, young Negro contralto, was feeding her 10 months' old son, Neil Scott Jr., when I reached her Harlem home at 400 Manhattan Ave. At the same time she was trying to have breakfast with her husband, Scott Sr., a public relations man for Columbia Pictures, but young Neily, chattering away, claimed undivided attention. Perhaps I should have started this story by saying that Carol Brice, who received fine tributes after her recent March 13 debut at Town Hall, has dedicated herself as a people's artist. But equally important is the fact that Carol Brice, people's artist, sees no conflict between her career as a rising American singer — and motherhood.

(Born in 1918 in Indianapolis, Ind., to a mother who was a teacher and a father who was an army chaplain in the first World War, the singer was sent at the age of 16 months to North Carolina. Here she was reared for by her famous cousin, Dr. Charlotte Hawkins Brown, president of Palmer Memorial Institute, until her family was able to move South. Schooled at the Institute, she first began to sing—at the age of 13—with the school's Sedalia Singers, going with them to New England, New York and through the South. Her only work as soloist at that time was not in singing—she gave readings of Paul Lawrence Dunbar's poems.)

JULLIARD FELLOWSHIP

Miss Brice finished her education at Talladega College in Alabama, where she received a Bachelor of Music degree. Soon after, in 1939, she heard of the Julliard School and was determined to get a fellowship. Coming to New York City, she joined the Hot Mikado chorus "to earn my living," applied for a fellowship at Julliard, won it and stayed there for five years. That was only the beginning.

Carol Brice has sung for Mrs. Roosevelt at a White House tea. She sang at FDR's third inaugural. She has sung with the Yale University Glee Club, the university's chamber music group, at J. P. Morgan's funeral, at the Berkshire Music Festival, and with the Pittsburgh and Kansas City symphony orchestras.

Her experience singing with the Kansas City orchestra was one of several Jimcrow experiences Miss Brice has had.

Miss Brice had met Efrem Kurtz, the orchestra's conductor in Manhattan last summer and had been asked to solo with the orchestra over a national broadcast. When the day came she discovered that while the studio had invited many prominent people to hear the broadcast, no Negroes were permitted.

"I told them that if we couldn't have Negroes present at the broadcast, I wouldn't put it on," Miss Brice said. "As a result, Negroes were invited. We won that victory over Jimcrow."

Miss Brice said that her anti-Jimcrow stand in Kansas City is typical of her attitude towards oppression in any form. "I am interested in complete freedom for all people, regardless of their, religion or nationality," she said. "It is time now, particularly to remove the barrier of Jimcrow entirely away from the field of artistic interpretation," she said. "This is a time for unity."

JIMCROW AGAIN

One other incident has fortified Miss Brice in her fight against Jimcrow. It happened last year in East Orange, N. J., where she had been engaged to sing as soloist for the Trinity Congregational Church.

Shortly after the church's minister, Dr. John Hanna, had engaged Miss Brice, some members of his congregation objected to having a Negro singer. As the protests mounted, Dr. Hanna answered by signing a contract with Miss Brice an entire year. As further protests mounted, he hired a Negro organist to accompany her.

Finally Dr. Hanna preached a sermon in his church, saying, in effect, that as far as he was concerned, members of the congregation having race hatred and bigotry in their hearts weren't fit to receive the sacrament. When Dr. Hanna was asked to retract this statement, he refused, and offered his resignation. Miss Brice's contract will ex-



Carol Brice (above) sings at Carnegie Hall, April 2. She will not renew it.

Miss Brice's Town Hall debut was the result of winning the Walter W. Naumburg Musical Foundation Prize. On Sunday, April 2, she will appear at Carnegie Hall in Colston Leigh's Introduction to Fame concert. Later in the spring, she will go to Hampton Institute in Virginia and to Orlando, Florida, for further concerts.

CAROL BRICE HEARD; NAUMBURG WINNER

Carol Brice, Negro contralto, first of her race to win the Naumburg Foundation Award, attracted a large audience that grew more and more enthusiastic as the program went on in her award recital at Town Hall yesterday afternoon. Miss Brice, who studied at the Williard Graduate School with Francis Rogers and sang as a soloist at St. George's Protestant Episcopal Church, has appeared with the Kansas City Philharmonic Orchestra and the Pittsburgh Philharmonic.

When Miss Brice was at her best, she was very fine indeed, but a good deal of the time she was definitely not up to her highest achievement. This was especially true in the opening three arias from Handel's "Hercules," in which her voice appeared not well placed, the diction was poor and the interpretation stiff and unnatural.

In the next group, however, consisting of lieder by Franz and Schubert, the singer was at her finest, with one exception, for the entire program. Here she showed a voice of unusually fine quality, with true intonation, excellent diction and admirable phrasing, form and rhythm, to which were added a musical intelligence and a dramatic effectiveness rare in song recitals. These qualities were notably evident in Franz' "Im Herbst" and Schubert's "Der Erlkoenig."

In the French and Italian groups Miss Brice's diction was scarcely intelligible, and there seemed to be little sympathy on her part for the music. In the closing three spirituals, however, she did work second only to the lieder group. Here were feeling, humor, devotion, drama. Most enjoyable of all was the traditional unaccompanied "I'm Gonna Tell God All My Troubles."

The audience insisted on encores. Jonathan Brice, the singer's brother, was the excellent accompanist.

A Prize Singer At Town Hall

Reprinted from Yesterday's Late Edition

Town Hall was the scene of an unusually promising debut by a young singer Tuesday afternoon, when Carol Brice, 1944 Naumburg Award winner and the first artist of her race to attain the prize, gave her award recital.

Before she had completed the first group on the program—three arias from Handel's *Hercules*—it was evident she had won the admiration and undivided attention of her large audience. Hers is a rich, full, well-trained contralto voice, wide in range and exceptionally pleasing in quality. The lower register is resonant and warmly colored; the high tones are sure, clear and full-bodied if somewhat lacking in brilliance. An occasional unsureness in the middle section may call for a little more work, but does little to mar the overall impression that here is a

very fine voice indeed. Her singing of the third Handel air, *Where Shall I Fly?* was a notable achievement; it was set forth with expressiveness, a fine sense of drama and considerable tonal beauty. Here, as in the rest of the varied program in English, German, French and Italian, her diction was good and her interpretative talents impressive. There were excitement and dramatic intensity in Schubert's *Der Erlkoenig*, and Respighi's dirge-like *Nebbia* was projected with dignity and deep feeling. Sadro's light-hearted *In Mezo al Mar*, an elaboration of an Adriatic sailor song, was a triumph of animation and vocal agility, bringing an ovation from the audience. And the closing spirituals—particularly the unaccompanied *I'm Gonna Tell God All My Troubles*—were beautifully and affectingly sung.

Miss Brice's excellent accompanist was Jonathan Brice, her brother.

—ROBERT A. HAGUE
N.Y. TIMES
New York City Symphony, City Center, 6 P. M.
Repeating Monday's program.
Carol Brice, contralto, Town Hall, 8:15 P. M.

Three arias from Handel's *Hercules*: Franz' *Im Fruelung*; Im Herbst; Schubert: *Seligkeit*; *Der Erlkoenig*; aria from *Samberg*; *La Morte de Jeanne d'Arc*; Faust's *Dans les ruines d'une abbaye*; Respighi's *Nebbia*; Sadro's *In mezo al mar*; Dunhill's *The Queen of Heaven*; Carpenter's *The Day is No More*; Mason: *The Counting Man*; Of Wounds and Sore Defeat; group of Negro spirituals.

Daniel Ericourt, piano, Carnegie Hall, 8:30 P. M.
Prelude and Fugue in D.....Bach-Busoni
Sonata in B flat minor.....Chopin



Carol Brice

Contralto Sets High Standard For Singers

New York Age



Carol Brice, sensational new young contralto, is setting vocal and artistic standards which will open opportunities for young race singers that were heretofore unavailable. For the second time in just over a month the golden voiced young contralto has appeared with a major symphony orchestra under the baton of a major conductor.

On December 16, 1944 she was sponsored in a nationwide debut with Arturo Koetz and the Kansas City Philharmonic Orchestra by the National Broadcasting Company; on January 19th and 21st she appeared with Dr. Fritz Reiner and the Pittsburgh Philharmonic. Carol Brice, who has been a graduate of the Juilliard Graduate School of Music, for less than a year is being sought for appearances by the leading

CONTRALTO



Carol Brice, outstanding young American contralto, was soloist with the Columbia Broadcasting Symphony during its Sunday, September 2 broadcast. Miss Brice sang the vocal solo in de Falla's "El Amor Brujo," which the orchestra performed under the direction of Fritz Reiner.

Carol Brice, outstanding young Negro contralto who last spring won the Naumburg Foundation Award, began a series of song programs over CBS Monday, October 22 (WABC-CBS, 6:30 - 6:45 PM, EST). The dates scheduled for her programs are the Mondays October 22 and 29 when she will be accompanied by the pianist Bertha Melnik; and Tuesdays from November 27 to December 18 inclusive, when she will be accompanied by the Columbia Concert Orchestra under Bernard Herrmann's direction.

This series resulted from an appearance with the Columbia broadcasting Symphony during its recent summer series. Miss Brice did the vocal part when Fritz Reiner conducted de Falla's "El Amor Brujo" on September 2. She was so enthusiastically received that arrangements were immediately begun for the present series of broadcasts.

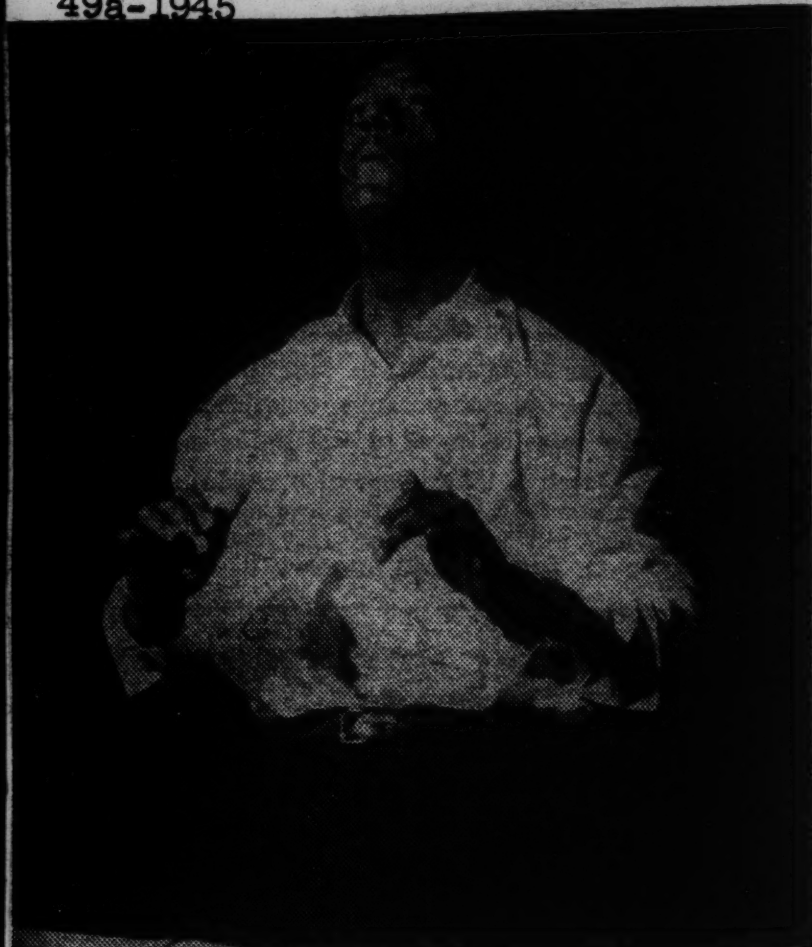
Miss Brice was born in Indianapolis, reared and educated in Sedalia, North Carolina. Before winning the Naumburg prize, she had won a number of awards including a silver cup in a statewide musical festival in North

To Give Series Of CBS Song Recitals

The New York Age, New York City



Carolina, and a five-year fellowship at the Juilliard Graduate School.



Daily Worker N.Y. 2-3-45
Dean Dixon, musician and conductor, who was awarded first place for outstanding contribution to American culture by young Negroes, will receive \$150 in war bonds tonight at the annual entertainment and dance of IWO Lodge 500 at Manhattan Center. The prize will be presented by Rep. A. Clayton Powell, who was one of the judges in the contest sponsored by Lincoln Steffens Lodge as a Negro History Week activity. Among the entertainers on tonight's program are Pearl Primus, Hazel Scott, Jimmy Sava, Max Pollikoff and Arlene Carmen.

Dean Dixon Nominated Winner Of IWO Lodge New York Age 2-10-45 Negro History Week Award; Gets \$150 Bond

Dean Dixon, musician and conductor, was voted the award of a \$150 War Bond offered by Lincoln Steffens Lodge 500, IWO, to a young Negro for outstanding contribution to American culture. Roi Ottley, writer and Pearl Primus, dancer, received honorable mention, tying for second place.

The committee of judges were: Congressman A. C. Powell, jr., Langston Hughes, poet; Eugene Gordon, journalist; Clarence Muse, screen actor, and Simon Schachter, president of Lodge 500.

The war bond award was presented to Dean Dixon on Saturday evening, February 3rd, during the program at Lodge 500's annual entertainment and dance at Manhattan Center.

The cultural award was made by the IWO Lodge in connection with the 1945 Negro History Week activities of the Fraternal Order

which is conducting a major campaign to recruit 5,000 Negroes into the IWO in order to strengthen the society's contributions to national unity. 2-10-45

Among the other outstanding young Negroes nominated for consideration in the award were: Canada Lee, Kenneth Spencer, Claude Clarke, Josh White, Charles White and Gwendolyn Bennet.

Dean Dixon was given recognition by the judges for his musicianship and his intense efforts for serious music, including the organization of a youth orchestra consisting of Negro and white boys and girls.

Music-- Dean Dixon

Young African Achieves Musical Fame In London

By UNA MARSON

LONDON — (ANP) — Fela Sowande, born in Abeokuta, Southern Nigeria, arrived in London 10 years ago. Today he is a figure of some importance in the musical world.

Fela is a Yoruba, but speaks English as fluently as his own language — and no wonder, for his father is an Anglican minister in Lagos, Nigeria and his earliest schooling was given at the Church Missionary Society's grammar school. Later he went on to King's College, Lagos.

Church as well as school played an important part in the formative years of his life, and through the church he found scope for the development of his real talent — music.

For a time he taught at his old school; then he went into the survey department of the Nigerian Civil service, where he worked as a clerk for five years.

HEADS FOR LONDON

Being deputy organist at his church and a settled civil servant might have satisfied many ambitious young men. But Fela was destined to go much farther afield, and he knew it. Many times he turned over the idea of going to London.

Quiet and independent, but with a touch of shyness that makes him so likeable, Fela didn't go about discussing the pros and cons of this adventure.

He made up his mind to come to London as a student of engineering and music. 2-10-45

Fela Sowande set to work tackling the study of both engineering and music, but quite soon abandoned engineering. This did not surprise those of his friends who knew him well. In fact, it didn't surprise himself. He set out to concentrate on music. He was very gratified when he gained a fellowship of the Royal College of Organists in England.

For the next three to four years the entertainment world claimed this young artist.

He got his first big chance to appear before a West End London audience with the 1936 edition of the "Blackbirds" show, when he was featured at the piano in Gerstein's "Rhapsody in Blue." I saw this performance, but didn't realize then that it was Fela's first great triumph.

FINDS ROMANCE

This break not only gave him a firm footing in London's entertainment world, but brought him romance. He married a member of the company. 2-10-45

After the close of this show Fela entertained in and around London

In 1938 he got a band together and performed at the smart West End "Florida" club owned by the delightful American artist Adelaide Hall, and her husband. In 1941 the London Blitz ended this venture.

Fela decided to volunteer for the RAF. He found himself back at a desk, this time in RAF uniform, doing clerical work. No glamor here, but he didn't mind. He had sent his wife and two little girls off to California for safety, so this kind of life suited him.

Besides, in offtime he carried on with his study of music and was able to do a number of organ recitals on the radio with the home and overseas service of the BBC. Fela was specially thrilled to be given the opportunity of talking to his people in Africa about African music, and, of playing some of their own music to them.

GETS NEW JOB

But Fela Sowande soon found that he was not to see the war out as clerk in the Royal Air Force. With his specialized knowledge of the music of Africa and her peoples it was felt that his help might be valuable to the work of the colonial film unit.

So in 1943 Fela was borrowed from the RAF and installed at another desk, from which he was frequently called into a tiny studio to view films of Africans in Africa, or for Africans of English life. He likes his new job, and hopes that the development of this unit will include the use of African music.

A tireless worker Fela recently composed an interesting piece, "Africana," a poem on Negro moods, he describes it. He has had the honor of conducting it with the BBC Symphony orchestra in a broadcast on the home service. Fela is constantly collecting and composing music on African themes.

Fela is not one of these unfortunate people who can truly say: "Nothing interesting ever happens to me."

New York Church Presents Dean Dixon Orchestra at Hunter College

By CARE DITON

NEW YORK. — (ANP) — Sunday evening in the assembly hall of Hunter college St. Phillips P. E. Protestant Episcopal church of Harlem headed by the Rev. Shelton Hale Bishop, made a contribution so often made by the Negro church in past years — that of encouraging Negro musical artists in concert. The affair was for the benefit of the church's fun center, an organization so badly needed locally to forestall delinquency

Dixon Presents Youth Orchestra

NEW YORK — Dean Dixon presented his American Youth Orchestra in its first "Music for Millions" concert at the Henry Street Settlement on Sunday evening.

The program included the overture to Tchaikovsky's "Russian and Ludmilla," Schumann's "Anno," Moussorgsky's "Night on Bald Mountain," Beethoven's fifth Symphony and Lalo's "Symphonie Espagnol."

among the Negro children of the immediate vicinity. 2-16-45

Dean Dixon, the race's one real symphonic conductor, and his recently formed American Youth Symphonic orchestra of 74, composed of both races (one or two Negroes made the grade) and kept around the age of 20, was the attraction. Ellabelle Davis, a golden voiced soprano, who recently sprang into prominence, was the assisting artist.

Works 11-Hour Day but Continues Musical Study



Howard W. Rollock, youthful violinist of Dean Dixon's American Youth Orchestra.

By R. D. RICHARDS

NEW YORK — (The American Youth Orchestra, which made a successful debut at Carnegie Hall on December 16, under its originator, Dean Dixon, gave many young musicians a well-earned opportunity.)

Outstanding among them is Howard W. Rollock, young violinist, who has fought an uphill battle against poverty and almost insurmountable barriers.

Unable to give full time to music because of financial conditions at home, he has had to work long hours and sacrifice some necessities in order to continue his musical education.

Despite these handicaps, he won two silver medals in Music Week contests in 1935 and 1936.

Little Time to Sleep

"I hardly get time enough to sleep," he explained to the AFRO last week. "As a Postal Railway clerk, I put in about 11 hours every day. I can't remember when I had a day off."

"After I get home in the morning—I work nights—I hop into bed. Sometimes, I'm so exhausted that I fall to sleep like a log."

"Soon afterwards, I have to get up in order to make my rehearsals with the orchestra. Working both things saps my energies."

"I guess I'm not the only one doing this," he continued. "Most of our artists have had the same fight, because they generally can't afford to give their children the proper teachers."

"The only thing to do is to earn some money, and study part time. I understand even Marian Anderson had tough sledding."

"This makes it all the harder since it takes more time. Although

I'm only 26, I feel that I could have been much further ahead if I could have given full time to my violin."

Heard in Town Hall.

Howard was soloist with the "Stars of Tomorrow" at Town Hall in 1943, a program sponsored by the Urban League and Composer W. C. Handy.

He also worked with the City Amateur Symphony Orchestra in 1942, and its concerts were broadcast from the Museum of Natural History and Hunter College.

While with the New York College Opera last year, he got his chance to play as concert master.

Educated in New York

Educated in New York schools, Howard majored in music at De Witt Clinton High.

"I think my ambition to become a composer and conductor began there that's something for the future. All I'm interested in now is becoming a good violinist."

Even if I don't ever reach my goal, it will spur on other young musicians who hear of the American Youth Orchestra and the fine work it's doing."

Howard said that he began playing when he was eleven, and gave his first recital at the Elks' Imperial Hall six years ago.

"Haven't Time to Think of Marriage," Says Dixon

NEW YORK.—Reports that Dean Dixon, conductor of the American Youth Orchestra, was married to Miss Vivian Rivkin, white pianist, were denied this week by the maestro in a statement to the AFRO.

"I have no idea how such reports got about, whether through regular newspaper channels or otherwise, but I hope you will 'scotch' such rumors," he said. "There's no truth in it. I am not married nor have I any intentions of getting married in the near future."

"The fact is that I'm so busy that I haven't time to even think of marriage. There's a lot of work to be done in connection with raising funds for the orchestra, and I'm devoting all my energies to that."

To Play Benefit Sunday

Mr. Dixon said the orchestra will play at Hunter College on Sunday in a benefit performance for the fund center of St. Philip Church, and also at Halloran Hospital and the Jewish Institute for the Blind during February, plus lots of Army camps engagements in the future.

"It's only by acquainting people with our work that we'll be able to continue. After all, that is the basis of the interracial orchestra. We've simply got to raise funds."

He explained that his orchestra consists of about eighty to eighty-five members. The figure fluctuates and often goes as high as ninety or ninety-five. The reason for this is that many of the male members have been drafted for the armed forces. "Replacements take time, and that's why we don't have a standing number of musicians for any length of time," he added.

Mr. Dixon concluded by again saying that any reports of his marriage were untrue. "I trust you will publish my denial as soon as possible," he laughed—Richards.

DIXON AWARD WINNER

NEW YORK.—Dean Dixon, conductor, was voted the award of a \$150 war bond by Lincoln Steffens Lodge 500, IWO, for outstanding contribution to American culture. Roi Ottley, writer, and Pearl Primus, dancer, received honorable mention, tying for second place. The bond will be presented Saturday evening during the lodge's program and dance at Manhattan Center.

Among others nominated for consideration in the award were: Canada Lee, Kenneth Spencer, Claud Clarke, Josh White, Charles White and Gwendolyn Bennet. Dixon was given recognition for his musicianship, and his intense

efforts for serious music, including the organization of an interracial youth orchestra.

AMERICAN YOUTH ORCHESTRA OPENS BEETHOVEN SERIES

By HORACE GRENNELL

Last Saturday afternoon the American Youth Orchestra under Dean Dixon launched a Beethoven series with the Symphony No. 1.

Concerts for children and young people have too often served as a forum for the histrionic abilities of our conductors. Mr. Dixon, on the other hand, has tackled this problem seriously and sincerely.

The almost complete lack of music composed for children has created the necessity of interesting young people in music originally written for adults. This is a problem peculiar to music. We are not faced with the task of having to cultivate interest in literature by reading or explaining to our children the novels of Dostoevsky or the Joseph series of Thomas Mann. Until we have more of "Peter and the Wolf" we will have to continue experiments that develop understanding and interest in the serious works of Mozart, Beethoven, Hindemith, and Copland.

We could take issue with many of the devices used by Mr. Dixon. We could, too, I am sure, have many thousands of additional suggestions offered by every one who fancies himself a teacher. However, these things are unimportant for the moment.

What is most important is that Dixon has a healthy and natural approach to music which takes it out of the realm of something only for the gods, completely unapproachable by the layman.

It is a fine experience to have a conductor come upon the stage, with a fully lighted auditorium, and turn to talk simply and warmly to his audience, to introduce the makers of the music, and then to involve his audience in lively and active participation.

This is a magnificent project that the American Youth Orchestra has begun. It will make a contribution to our community that has long been needed. In turn, it will create the necessity for wide public support and interest. Every musician,

every parent, every teacher must assume the responsibility of making the life of this orchestra assured. For this is its life and it should not be forced to depart from this to give benefit concerts in Carnegie Hall where it enters into open competition with our professional organizations.

YOUTH ORCHESTRA AT CARNEGIE HALL

New York Times

Dean Dixon Directs Group in
Brahms Fourth Symphony—
Regina Resnik Soloist

By NOEL STRAUS

The American Youth Orchestra, under Dean Dixon, gave a program last night in Carnegie Hall to increase the funds for its community concerts. Regina Resnik, the Metropolitan soprano, was the soloist.

Mr. Dixon is a gifted musician, alive with enthusiasm for his work, and at his latest appearance on the podium he had no difficulty in communicating his zeal to the members of the orchestra, who responded with a series of performances filled with gusto and vitality.

The choice of the Fourth symphony of Brahms as the chief orchestral offering of the schedule was, however, not a happy one. For its excessive difficulties demand a technical skill as yet beyond the abilities of the organization as an entity.

At present the strings outshine the rest of the ensemble in tone quality and adroitness; the woodwinds, including an excellent first flute, are next in line, while the brasses are the least polished of the choirs. This discrepancy was particularly felt in the Brahms masterpiece, where many passages became muddy through lack of balance, and tonally rough. The prevailing sound of the orchestra was rich, nevertheless, and often sensitively shaded.

Mr. Dixon adapted an overly brisk tempo for the opening movement of the symphony, and vacillating ideas of pace marked the slow division in a reading that was at its best in the Allegro giocoso part of the work and the climactic perorations of the corner movements.

Besides the Brahms contribution, the purely orchestral contributions comprised the "Leonore," Overture, No. 3, of Beethoven, and two works which received their first hearing. These were the "Overture on American Folk Themes" by George Kleinsinger and Dante Fiorillo's "Introduction and Passacaglia." Of the novelties the Fiorillo work proved the more knowingly contrived and scholarly, though as derivative in its material and treatment as the more conventional and far less serious composition of Mr. Kleinsinger.

Miss Resnik's solo comprised three operatic arias, "Abscheulicher," from Beethoven's "Fide-

lio," "Ernani, Involami," from Verdi's "Ernani," and the rarely presented aria of Leonora from Gounod's "Le Tasse." In these the talented young artist sang expressively and with intelligent approach. But top tones were forced and not easily emitted, the voice breaking on the first high B in the Beethoven excerpt through this type of pushing. Often the sounds were wavering in the middle register, and grew shrill in the upper reaches of the scale. But there was emotional intensity and dramatic urge in her work, which like the other offerings of the evening were fervently received.

New Masses 6-5-45

THE news from the recent Dean Dixon concert was, as usual, the spirit which the talented conductor evoked from the young and unprofessional, but well rehearsed, players of the American Youth Orchestra. It made such old music as Brahms' Fourth Symphony and Beethoven's Leonore Overture, No. 3, sound new, though it was not enough to give impressiveness to the new music given first performances at this concert. George Kleinsinger's Overture in American Themes was pleasing, though fragmentary; and Dante Fiorillo's Introduction and Passacaglia was marked by a pointless effort to make the orchestra sound like an organ. The soloist of the occasion was Regina Resnick, who gave a dramatic rendering of the Abscheulicher recitative and aria from Fidelio, the Ernani aria from Verdi's Ernani and the Leonora aria from Gounod's Le Tasse.

Dean Dixon Named Winner Of IWO History Week Award

Dean Dixon, musician and conductor, was voted the award of \$150. War Bond offered by Lincoln Steffens Lodge 500, IWO, to a young Negro for outstanding contribution to American culture. Roi Ottley, writer and Pearl Primus, dancer, received honorable mention, tying for second place.

The Committee of judges were: Hon. A. C. Powell, member of Congress; Langston Hughes, poet; Eugene Gordon, journalist; Clarence Muse, screen actor; and Simon Schachter, president of Lodge 500.

The war bond award will be presented to Dean Dixon on Saturday evening, February 3rd, during the program at Lodge 500's annual entertainment and dance at Manhattan Center.

The cultural award was made by the IWO lodge in connection with the 1945 Negro History Week activities of the fraternal Order which is conducting a major campaign to recruit 6,000 Negroes into the IWO in order to strengthen the society's contributions to national unity.

Among the other outstanding young Negroes nominated for consideration in the award were: Canada Lee, Kenneth Spencer, Claud Clark, Josh White, Charles White and Ewendolyn Bennet.

Dean Dixon was given recognition by the judges for his fine musicianship, and his intense efforts for serious music, including the organization of a youth orchestra consisting of Negro and white boys and girls.

Dean Dixon

Dean Dixon's Youth Orchestra Plans Complete Beethoven Cycle

A series of concerts for young people, presenting a complete Beethoven Cycle, featuring one symphony at each concert and first performances of modern compositions, will be given by the American Youth Orchestra under the direction of Dean Dixon, conductor, starting Saturday afternoon, November 24, at 2 p. m. at Hunter College Assembly Hall, 69th Street, between Park and Lexington Avenues.

Programs for these concerts will include such novelties as a seldom heard Tympani Concerto, a Concerto for Two Trumpets, a Trombone Concerto and a Flute and Oboe Concerto, all with orchestra accompaniment.

This symphonic series for young people will introduce Mr. Dixon's new music listening techniques—the cumulative counting method (a new counting-listening technique) and an original angle in the introduction of orchestra instruments. Questionnaires and audience participation emphasizing concentrated listening will be part of the interesting and unusual program fare planned by Mr. Dixon for his audiences.

GOOD LISTENING

In planning the Beethoven sym-

phony cycle for young people. Mr. Dixon has kept in mind the educational value that such a complete delineation for a composer would offer to young listeners. Working on the theory that Beethoven speaks to all ages, Mr. Dixon believes that it is "simply a matter of orientating the child to listen to Beethoven at his own age level."

Paintings by the children in the New York Schools, who have had an introduction to the symphonies of Beethoven through records played by Mr. Dixon, will be on exhibit at Hunter College. These paintings representing the child's interpretations of the Beethoven Symphony can be viewed by the audience before and after each concert and during the intermission.

The concerts to be held Saturday afternoons at 2 p. m. will be given on November 24, Dec. 8, Jan. 19, Feb. 23, Mar. 9, and 23, April 6 and May 4. Tickets are priced at 25c, 60c, 80c, and \$1.20, and can be purchased in advance by sending check to the American Youth Orchestra, 302 Convent Ave. and at Hunter College Box Office on the afternoon of the concert.

New Music Appreciation Method Introduced by Dean Dixon

A new music appreciation method which emphasizes the listening enjoyment of students will be introduced in the series of symphony concerts to be given by the American

Youth Orchestra under the direction of Dean Dixon, starting Nov. 24 at 2 p. m. at Hunter College, Park Ave. and 69 St.

This method will introduce Mr. Dixon's new music listening techniques as they affect the teaching of the fundamentals of music. One of the approaches will be through the cumulative counting method, a new way of counting music beats. Instead of keeping time through duplex and triple rhythms, the young people attending the concerts will be asked to count the

music beats successively. That is to say: 1, 2, 3, 4, 5, etc., until they are stopped by a signal from the conductor. Then the students are asked to give the number of beats they have counted. This becomes a challenge to the music listener's alertness resulting in more concentrated listening throughout and the student takes pride in his ability to give the correct answer.

Dr. Irving Lorge of the Department of Psychology, Institute of Educational Research, Columbia University, says of Dr. Dixon's method: "Your invention of counting and point listening techniques

should, in my opinion, create considerable interest in specific listening to music." 11-24-45

Youth Under Dixon Gives Symphony Series

The Peoples Voice, New York, New York

A series of concerts for young people, presenting a complete Beethoven cycle featuring one symphony at each concert and first performances of modern compositions, will be given by the American Youth Orchestras under Dean Dixon's baton at Hunter College Assembly Hall. The first concert is scheduled for Saturday afternoon, November 24. **11-10-45**



Programs for these concerts will include such novelties as the seldom heard Tympani Concerto, a Concerto for Two Trumpets, a trombone concerto and a flute and oboe concerto, all with orchestra accompaniment. This series will introduce Mr. Dixon's new music listening techniques. Questionnaires and audience participation emphasizing concentrated listening will be part of the interesting and unusual programs.

In planning the Beethoven symphony cycle for young people, Mr. Dixon has kept in mind the educational value that such a complete delineation of a composer would offer to young listeners. It is the conductor's theory that Beethoven speaks to all ages, and that it is "simply a matter of orientating the child to listen to Beethoven at his own age level."

Painting by the children in the New York schools who have already had an introduction to the symphonies of Beethoven through records, will be on exhibit at Hunter College. Following dates are December 8, January 19, February 23, March 9, 23, April 6, May 4, all Saturdays at 2 pm. Tickets can be purchased by sending check to American Youth Orchestra, 302 Convent av. or at the box office, Hunter College, on any of the above dates.

JUN 17 1945

Dean Dixon

"All children turn to music naturally at an early age," he said. "Accordingly, when they are 3 or 4, it is not too soon to introduce them to the works of the masters. But this must be done by making music a part of their living expe-

The average age of the players is 20, and among them is a Chinese girl violinist and a colored youth who plays the cello. In order to select players purely for their musical ability Mr. Dixon went through the blindfold test in choosing the members

age to cut them. Most of the time his mother, suspecting his tricks, had extra strings ready. One day she had none. Dean, hopefully, said he would go down to 125th Street to buy some. His mother said, "No, just sit down." He tried to read but she would not let him. For four hours, his usual practice time, she made

In the Groove With Bach and Beethoven

Dean Dixon at 30 talks of his mission to bring classical music to the millions.

By S. J. WOOLF

ABOUT twenty years ago Julius Rosenwald, the Chicago merchant, told me about a fund he had created for the "welfare of mankind." The other day a young man to whom a fellowship has just been awarded by that fund spoke of his hopes of turning these sad, silent days into "tomorrows that sing."

Dean Dixon at 30 is a dreamer, some of whose dreams have already materialized. He has stood on the podium directing famous orchestras; he has organized an orchestra himself which has given concerts in Carnegie Hall as well as in settlement houses, neighborhood centers and hospitals, and for which he envisions a great future in developing musical taste.

"Music," he says, "is one of the great civilizing agencies. It lifts men out of their commonplace surroundings. It wipes out national boundaries. Teach youth to appreciate good music, make clear the beauties of the classics, bring the masters out of their ivory towers and you will do much to combat the threat that juvenile delinquency holds today."

"But," he added, with a broad smile which disclosed his gleaming white teeth, "you must catch them young. Otherwise they will turn to Sinatras instead of to sonatas."

Like most dreamers, Dixon is enthusiastic and voluble. He has a large vocabulary, is precise in his speech and emphasizes his words with expressive gestures. At times his manner is that of a teacher. He mingles philosophy with harmony and approaches music as much from a rational as from an emotional standpoint. At present he is at work on his Ph. D. thesis—a modern orchestration of Beethoven. It was with an armful of books on music that he arrived at my studio, stopping on the way up for a long conversation with the elevator man who had known him as a fat little boy in Harlem where Dixon was born.

HE sees little good in jazz.

"It is better," he told me, "that young folks listen to some music rather than no music at all. But the reason they listen to jazz is that they are unacquainted with better music. They are afraid it is high-brow."

At that time of life they are in the tactile stage—they receive many of their impressions through touch. So, when we give a concert for these youngsters, instead of putting the orchestra on one side of the room and them on the other, we put them in the center and surround them with the players. And we tell them that they may sit by the instruments they like best and feel them as they vibrate.

"We also give concerts for children in their teens, who, unless properly educated, are prone to become jitterbugs. Their participation is different. We invite them to rehearsals and ask them to make paintings of the pictures that the numbers we perform evoke in their minds. At the final concert these paintings are shown on the stage when the music that inspired them is played."

"Much of the work is surprisingly good, and those youngsters become, as it were, a part of the orchestra. They are 'in the groove.' But it is the groove of Bach, Beethoven and Schubert, not in the groove of Tin Pan Alley."

Paradoxical as it may seem, Mr. Dixon says that one of the chief faults of popular music is that the selections are too short. The melody starts at once and the entire piece is over within a couple of minutes. This leads listeners to this type of music to become impatient of serious music.

IT is not only with concerts for young people that Mr. Dixon is concerned. His aim is to bring "music to millions." He has been doing this, not only by charging reasonable prices for performances in concert halls, but also by playing in communal centers where tickets are sold at prices ranging from 5 to 25 cents.

"This," he says, "is essentially a democratic idea carried out by a democratic organization which, through its music, fights for a broader democracy for all."

It was last summer that Mr. Dixon organized his American Youth Orchestra.

He had them play behind his back. The sensitiveness of his ear may be judged by the fact that, when one of the young women played the violin, he recognized the instrument as having been used in a previous audition by someone else.

When I mentioned the natural love of music among Negroes, he said, "This is the result of two things: In the first place, they came from warm climates where it is possible to open the mouth and sing without freezing the throat. Secondly, and what is more important, they were slaves. They had to find some means of expression for their longing for happiness, and, possessing nothing except their voices, they turned to singing. And, finding little cause for happiness on this earth, they hoped for it in heaven. This accounts for their spirituals."

WHILE he admires many of the Negro folk tunes, he feels that music should be universal; the outpouring of the soul of an individual rather than the expression of a race. It is for this reason that he thinks that those musicians who use folk tunes in their compositions are limiting themselves; their works are echoes of others rather than the reflections of themselves.

Although he "plays every instrument in the orchestra," Dean Dixon has not composed much. When he was a mere child he began taking lessons. But how he hated it!

His mother, a Barbadian, had decided that her only child should become a doctor. Nevertheless, she insisted that he also study music. When he was but 3½ years old, she had bundled him up and taken him from Harlem to concerts at Carnegie Hall. When he was older she forbade him to listen to trashy music on the radio, and told him that if he practiced he might some day be able to play classical music over the air.

He loathed practicing. He would hide a knife in his bow hand so that, when he drew it across the strings, he could man-

him sit and do nothing. That was the last time a string was cut.

By the time he was 13 his teacher said he had no talent and advised his mother to let the boy give up music. She thought otherwise. But, despite her insistence, it was not until his second year at DeWitt Clinton High School that he finally decided that he would become a musician. Harry Jennison, the music instructor, played a part in his making up his mind.

By the time young Dixon was graduated from high school and ready to enter the Juilliard School he had saved enough out of his lunch money to start the Dixon Young People's Orchestra.

A YEAR at Juilliard convinced him that he would never become a violin virtuoso and, accordingly, he switched to the study of musical theory and harmony. He pursued his studies further at Teachers College where he gained his M. A., and he is now working at Columbia for his doctor's degree.

While still a student at Juilliard, Dixon led an orchestra under the auspices of NYA and undertook music projects for WPA. He has given concerts under the sponsorship of Mrs. Roosevelt and has been a guest

conductor for the Philharmonic and Philadelphia Orchestras, the youngest man ever to wield a baton for these organizations. He has also taken Toscanini's place in directing the NBC Orchestra.

His modesty came to the fore when he first stepped before that body of musicians. Nervously, he introduced himself with these words: "I hope when I have finished you will think as highly of me as I do of you."

HOWEVER, he is not afraid to exercise his authority. While rehearsing the National Youth Orchestra, he noticed one young player who insisted upon talking most of the time. He stopped the music and asked him to stand up and play his entire part alone. When this had been done, he said, "All right now, you may talk while we play."

He says that once in his life he indulged in "musical sabotage." This was at the Juilliard School where the students took turns in

conducting the orchestra. There was one young man who was much impressed with his own ability and not hesitant about saying so. Just before it was time for him to conduct, young Dixon persuaded some of the players to tune their instruments half a note below the others. The conductor went through the piece without detecting what had been done. When he found out what had happened, he was less pretentious about his claims.

Ever since he left high school Dixon has made his own way by teaching. He continues to teach in his Convent Avenue home. His mother is still with him and now does much of the clerical work connected with the American Youth Orchestra.

"I hope she is not disappointed that I have become a musician," he said. "After all, she has herself to blame. Had she not introduced me to music when I was so young, and not sat over me every day to make me practice, I might have been a doctor."



Drawn from life by S. J. Woolf.

"Dean Dixon is a dreamer, some of whose dreams have already materialized."

Dean Dixon Presents Symphony Used in 1st Musicians Strike

The story of how a Symphony, composed especially for the purpose, was used in what may have been the first organized work-stoppage among musicians, will be depicted in modern setting at the concert of Dean Dixon's American Youth Orchestra on Saturday afternoon, Dec. 8, 2 p.m. at Hunter College, New York.

The household musicians in the court of His Serene Highness Prince Esterhazy had a grievance. It seems that the status of artists, musicians and composers at that time was on a par with stable boys, cooks and chambermaids. They were obliged to be in constant attendance to their patron-employers year after year without leaving the premises, entertaining an endless stream of visiting royalty, whose visits were often of two months' duration or longer. The most important occupation of royal families was to outshine their neighbors in lavish musical entertainment.

The conductor of the orchestra at the Esterhazy estate was Joseph Hadyn, who was employed there for almost a quarter of a century. As composer and conductor, he eventually enjoyed an upper servant's privilege by being permitted to occupy three rooms in the servants' quarters. This because he was becoming increasingly famous as a composer throughout Europe.

It is said of Hadyn that he never forgot his working-class background. His father was a wheelwright, his mother a cook and his wife the daughter of a barber. Hadyn and his musicians always enjoyed friendly relations and as leader of the orchestra was their sympathetic spokesman. The men had worked hard and long and desired a rest during which they would visit their families. 12-7-45

It was for this vacation request that Hadyn wrote his famous "Farewell Symphony" and with it unmistakably and graphically conveyed the vacation plea to the Prince who had repeatedly ignored Hadyn's verbal petitions.

Since the "Farewell Symphony" is one among many to be played as part of the Beethoven Cycle at the concert on Dec. 8, which has programmed the Beethoven Second Symphony, only the last movement of the Hadyn "Farewell" will be played and dramatized.

Dean Dixon Receives Award For Aiding Army

Morale: 'Welcome Home, Joe' Dinner, Dec. 12

New York Age

Musician Gets Award

Dean Dixon, will be given an award for his contribution to Army morale by bringing our servicemen good music through his inter-racial unity, will be National tra, at the "Welcome Home, Joe" dinner at the Hotel Roosevelt, on December 12.

Held on the occasion of the second anniversary of the American Youth for Democracy, the dinner pays tribute to the part youth has played and will play in securing a democratic peace. 12-15-46

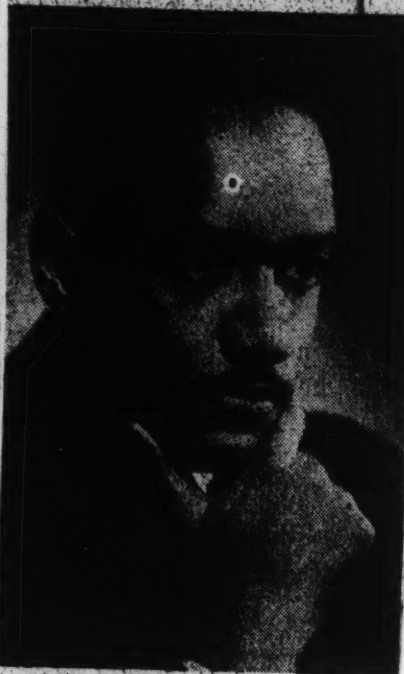
Also awarded for their contribution to the war effort and to inter-racial unity, will be National Maritime Union Seaman Leroy Williams and John Beecher, author of a book about Capt. Hugh Mulzac's ship. Another highlight of the dinner will be the presentation of an award by Lt. Gene Kelly, America's favorite musical star, to Jane Froman for her inspiration to our fighting men. Danny Kaye, No. 1 comedian, will present an award to Garson Kanin, for his part in bringing a real picture of the war home in "The True Glory." 12-4, 7-4

An unusual and dramatic affair will be a telephone hookup from Hollywood. Norman Corwin, in New York will act as master of ceremonies when Edward G. Robinson in Hollywood will present an award to Bill Mauldin for symbolizing the democratic spirit of the foot soldier. Also from Hollywood will come Colonel Carlsons voice, speaking on demobilization and our need to get of China.

Other awards will be presented to Sgt. Walter Bernstein, Justin Gray, Al Hine, Edward A. Bykowski, Sgt. Joseph Shaefer, Capt. Charles Hall and Capt. Larry Rivkin. 12-15-46

Distinguished guests to present awards will be W. J. Scheffelin, Hon. Stanley M. Isaacs, Councilman Ben Davis, Rev. Wm. Mellish, Rev. Jack McMichaels and Ira Wolfert.

Honored guests will be the mother of Meyer Levin and the mother of Rodger Young. Among Broadway stars attending will be Sono Osato, Luba Malina, and Gordon Heath.



DEAN DIXON

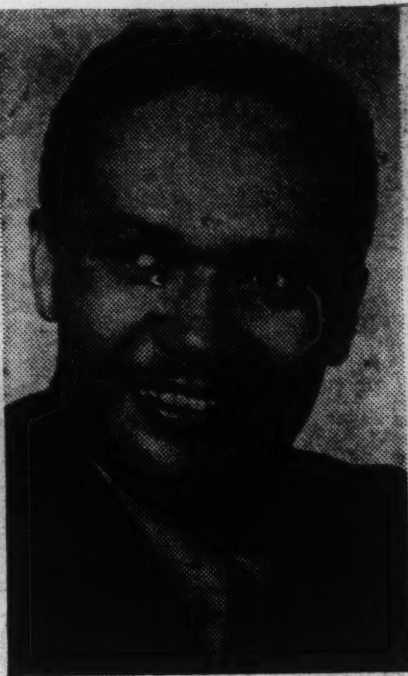
Duncan's Got Plenty o' Voice

Saturday night's large audience at Lewisohn Stadium obviously came to hear Todd Duncan sing the songs he had made famous as the original Porgy of George Gershwin's *Porgy and Bess*. Not that it was unappreciative of the accomplished baritone's Handel and Rossini arias and Negro spirituals, or of his exceptionally telling presentation of Jerome Kern's *Ol' Man River*. But it was his last programmed number, *I Got Plenty o' Nuttin'*, sung in his own inimitable manner, that brought cheers and had to be repeated.

After conductor Alexander Smallens and the members of the Philharmonic-Symphony had left the stage, Mr. Duncan returned with William Allen, his excellent accompanist, and gave the crowd more *Porgy and Bess*—*Bess, You Is My Woman Now* and *It Ain't Necessarily So*, the latter projected with particular point and great good humor. The audience ate it up and would not let him go until he had sung two more encores—*The Song of the Flea* and a spiritual.

Though Mr. Duncan was most at home in Kern and Gershwin, his sure, powerful and always agreeable baritone voice and forthright personality lent interest to every number on his varied program. Handel's *Hear Me, Ye Winds and Waves* was beautifully sung, and if the florid animation of the *Largo al factotum* from *The Barber of Seville* seemed a bit unsuited to his temperament, he nevertheless set forth the famous aria with marked vocal agility and a nice feeling for style. The Two Spirituals with Orchestra—*I Want Jesus to Walk With Me* and *Every Time I Feel the Spirit*—he sang with a simplicity and a deep sincerity which showed up the fancy orchestral dressing provided for them by Zoltai. Indeed, sound musical sense was evident in everything he did.

The purely orchestral part of the program was made up of familiar examples of Czech, Russian and Spanish color and rhythms—Dvorak's *Carneval Overture*, Stravinsky's *Firebird Suite* and Three Dances from *De Falla's The Three-Cornered Hat*. Mr. Smallens knows his way around unerringly in music of this variety and the orchestra



Todd Duncan

plays particularly well under his baton. This was especially demonstrated with the *Firebird*, which was given as satisfactory a performance as I have heard in many months. —ROBERT A. HAGUE.

TODD DUNCAN SINGS IN VARIED PROGRAM

N.Y. Times
Baritone Combines Classical,

Spiritual and Popular Music

at Lewisohn Stadium

8-6-45 = N.Y.C.
Todd Duncan, Negro baritone, sang classic music and the spirituals and popular numbers that have made him famous at the Lewisohn Stadium before an audience of 5,000 persons last night as assisting artist with the Philharmonic-Symphony Orchestra, Alexander Smallens conducting.

The program opened with Dvorak's "Carneval" Overture, followed by two numbers by Mr. Duncan, Handel's "Hear Me, Ye Winds and Waves," from "Scipio," and the "Largo al Factotum" from Rossini's "Barbier de Sévigne." Stravinsky's "Firebird" suite, three dances from *De Falla's* "Three-Cornered Hat," and a closing group by Mr. Duncan, consisting of two spirituals, "Ol' Man River," from Jerome Kern's "Showboat," and "I Got Plenty o' Nuttin'," from Gershwin's "Porgy and Bess," made up the rest of the program. Mr. Duncan, in fine fettle, brought great delight to the audience in the final group, and rightly. He again showed that as a

Todd Duncan

singer of spirituals he is among the best, and this was particularly apparent in his performance of "Every Time I Feel the Spirit," where the fine rhythm carried the emotional expression to artistic success. Deserved ovations followed "Ol' Man River" and the Gershwin number, which was repeated. In the earlier group, Mr. Duncan was not in his element, especially in the Handel aria, which lacked the breadth and sweep essential to the composer's "grand manner." The difficult Rossini number also failed to meet the demands of style and voice.

In response to the clamor for encores at the close, Mr. Duncan, assisted by William Allen at the piano, gave a short concert of his own, consisting of "Bess, You Is My Woman Now" and "It Ain't Necessarily So," from "Porgy and Bess"; Mussorgsky's "Song of the Flea," and the spiritual "My Good Lord Done Been Here." R.I.

Venezuela

NO NEGROES

8-6-45 XAVIERS - V.I.

Todd Duncan, U. S. Negro singer, went to Caracas to give three concerts. Before his arrival, a sponsor reserved rooms in the Hotel Majestic for Duncan, his wife and his accompanist. As an afterthought he remarked to the room clerk: "This is Venezuela and it's absurd to mention it, but our guests are colored." The reservations were cancelled. At the swank Hotel Avila, the answer was the same: "No Negroes." At last the visitors found rooms in a second-class hotel.

Duncan's concerts were smash hits. Pronounced "the finest good-will ambassador the U. S. has sent us," he left Venezuela without being told of the room trouble. But a Venezuelan newspaper columnist broke the story, threw the press into uproar. The Caracas humor sheet, *Pantofoles*, compared the hotels' action to "the rules established by Adolph Hitler." Unanimously the Senate passed a bill providing three to 15 months in prison for any hotel-keeper, businessman, school head, etc., found guilty of race discrimination.

An incidental victim of the Todd Duncan incident was the reputation of Nelson Rockefeller. U. S. Assistant Secretary of State for American Republic Affairs. The Hotel Avila was built by the Rockefeller-backed Venezuela Development Co., with the help of a \$400,000 loan from the Export-Import Bank, is known locally as "the Rockefeller hotel." Nelson Rockefeller

had given up his interests in the hotel and could scarcely be blamed for the details of its management. But Venezuelans blamed him just the same.

City Center Opera Signs Todd Duncan

Todd Duncan, distinguished baritone who created the role of Porgy in George Gershwin's *Porgy and Bess*, will make his grand opera debut with the New York City Opera Company, Laszlo Halasz, artistic and music director, announced today.

Duncan will sing Tonio in *Pagliacci*, which the company will present at the City Center on Friday evening, Sept. 26. The group will open its Fall season at the City Center on the previous night, Sept. 27.

On Sunday evening, Sept. 30, Duncan will sing his second role—Escamillo in *Carmen*. Present plans call for three performances as Tonio and three as Escamillo during the first two weeks of the City Center run.

In announcing the engagement of Duncan, Halasz said, "We feel that in presenting Mr. Duncan we are fulfilling the true purpose for which the New York City Opera Company was created—to present the best of American talent. Mr. Duncan has been acclaimed as 'one of the finest artists ever developed by his race.' He is more than that, for few artists in the world possess his superb rich voice and attractive personality."

Duncan, who recently returned from a concert tour of Latin America, left the cast of *Porgy and Bess* in 1942 to devote himself to the concert stage. Last season he appeared with the Philharmonic-Symphony under the baton of Artur Rodzinski in the Lukas Foss cantata, *The Prairie*, at Carnegie Hall.

In an interview he gave PM last January, Duncan spoke of his love of opera and expressed concern over whether he would ever get the chance to work in it. He said that music critics reviewing his concerts often called attention to his potentialities for the operatic stage.

When he read these reviews, Duncan said, "one half of my heart is happy. The other half is bleeding."

of acting in opera, but it had real personality in any sense. Todd Duncan, the baritone of "Porgy and Bess" fame, is the most successful of the City Center's transplantations from Broadway.

His voice is, by nature, rugged, rather than in the great Italian tradition. His high notes are hoarse, and they are likely to get worse if he keeps singing them as he does now. But in the middle range he often sings with beauty, and he shapes his phrases with ease and sincere feeling. He can be playful and violent in a way that the role allows, without seeming foolish.

Other members of the cast rather suffered by comparison. . . . The company prides itself on its experimentalism, and bringing Duncan in is said to be part of this. But a colored principal singer is no more than what is to be expected from a civic-minded organization. The company may be on its way to expressing a contemporary spirit, but there are still many other ways in which this can be expressed.

Duncan's Rendition Of Opera Praised

Norfolk Va.
10-6-45

NEW YORK CITY.—Todd Duncan's singing of the role of "Tonio" in the opera, "Pagliacci," at the City Center last Friday night received excellent notices in the review by Arthur V. Berger, which appeared in Saturday's New York Sun.

Mr. Berger praised the introduction of a colored principal singer in an otherwise white opera cast as an expression of contemporary spirit.

The review said, in part: 10-6-45

The inveterate "Pagliacci" had some elements of unanticipated freshness last night at the City Center owing to what was easily the news of the occasion, a Tonio who could both sing and act. This Tonio's acting was not merely good on the standards

Todd Duncan's Opera Debut in 'Pagliacci'

Todd Duncan, whose original Porgy in Porgy and Bess has become a musical classic, will make his grand opera debut with the New York City Opera Company as Tonio in Leoncavallo's Pagliacci, it was announced yesterday by Laszlo Halasz, artistic and music director of the company.

Mr. Duncan will sing the role for the first time on Friday, Sept. 28, the second night of the New York City Opera Company's fifth session at the City Center, 131 W. 55 St. On Sunday night, Sept. 30, Mr. Duncan will sing his second role—that of Escamillo in Bizet's Carmen. 9-7-45

In announcing Mr. Duncan's engagement, Mr. Halasz said:

"We feel that in presenting Mr. Duncan we are fulfilling the true purpose for which the New York City Opera Company was created—to present the best of American talent. Mr. Duncan has been acclaimed as 'one of the finest artists ever developed by his race.' He is more than that, for few artists in the world possess his superb rich voice and attractive personality."

New York music lovers are well-acquainted with Todd Duncan, not only for his tremendously successful Porgy, but for his numerous appearances as soloist with the New York Philharmonic-Symphony orchestra. The American continent, north and south, know him also for his concert engagements and numerous radio appearances with programs offering the best in music.

Born in Danville, Ky., and educated at Butler College and Columbia University, Todd Duncan was teaching music at Howard University when George Gershwin selected him to create the role of Porgy in Porgy and Bess.

He started this year with appearances with the Philharmonic-Symphony under the baton of Artur Rodzinski, as soloist in the Lukas Foss cantata based on Sandburg's The Prairie. Later he appeared with the Chicago and Indianapolis Symphonies, the latter the city where he spent most of his boyhood and received his first musical tutelage from his mother, an accomplished pianist.

can would be the first Negro to star with the New York Opera and later with the Metropolitan. The first half of that prediction will soon be fulfilled and we believe the second will be accomplished in the not too distant future. Amsterdam News

Mr. Duncan, his wife, and accompanist, William Allen have just returned from a triumphant tour of South America, where he appeared with various symphony orchestras and in concert. He has also been

Todd Duncan Selected For Top Roles In Grand Opera

Todd Duncan, distinguished American baritone, and creator of the title role in "Porgy and Bess," will make his debut in grand opera with the New York City Opera Company as Tonio in Leoncavallo's "Pagliacci" Friday evening September 28th, the second night of the company's fifth season at City Center, 131 West 55th Street. Sunday night (September 30th), he will sing his second role, Escamillo, in Bizet's "Carmen." Present plans call for three performances in each opera.

Laszlo Halasz, artistic and music director, in announcing Mr. Duncan's engagement said: "We feel that in presenting Mr. Duncan we are fulfilling the true purpose for which the New York City Opera Company was created—to present the best of American talent. Mr. Duncan has been acclaimed as 'one of the finest artists ever developed by his race.' He is more than that, for few artists in the world possess his superb rich voice and attractive personality." 9-15-45

Rise Has Been Phenomenal

Duncan's rise in the musical firmament has been phenomenal in that Dame Fortune is running true to form. When opportunity knocks, be ready, and to that Mr. Duncan attributes his many openings and successes. In an interview back stage at the Stadium this summer, when he kept an audience of 10,000 music lovers applauding and whistling for encores, he told me (with a pledge of secrecy until released) of his opera contract, and though happy because of generous public acclaim, referred to the many years of hard study, grim experiences and disappointments he has weathered to secure the coveted role of a top-flight singer. 9-15-45

Said Todd Was Ready

"It has not been easy," said Todd "and my advice to young singers is to first be sure they are talented and want to make sacrifices for a career, then begin the laborious grind of work, work, and more work, both in education and music. He then dropped his mantle of great artist and said, "Girl, when I walk on that stage as Tonio, I'll be ready" and his eyes flashed as his massive head snapped upward to dignify his resolution.

We predicted in an article in the AMSTERDAM NEWS, "Are Negroes Ready For Opera" that Todd Dun-

soloist with the New York Philharmonic-Symphony Orchestra and the Chicago and Indianapolis orchestras. His winter season is now booked solid, north, east, south and west. 9-15-45 72.4

Duncan Sings Toreador Role

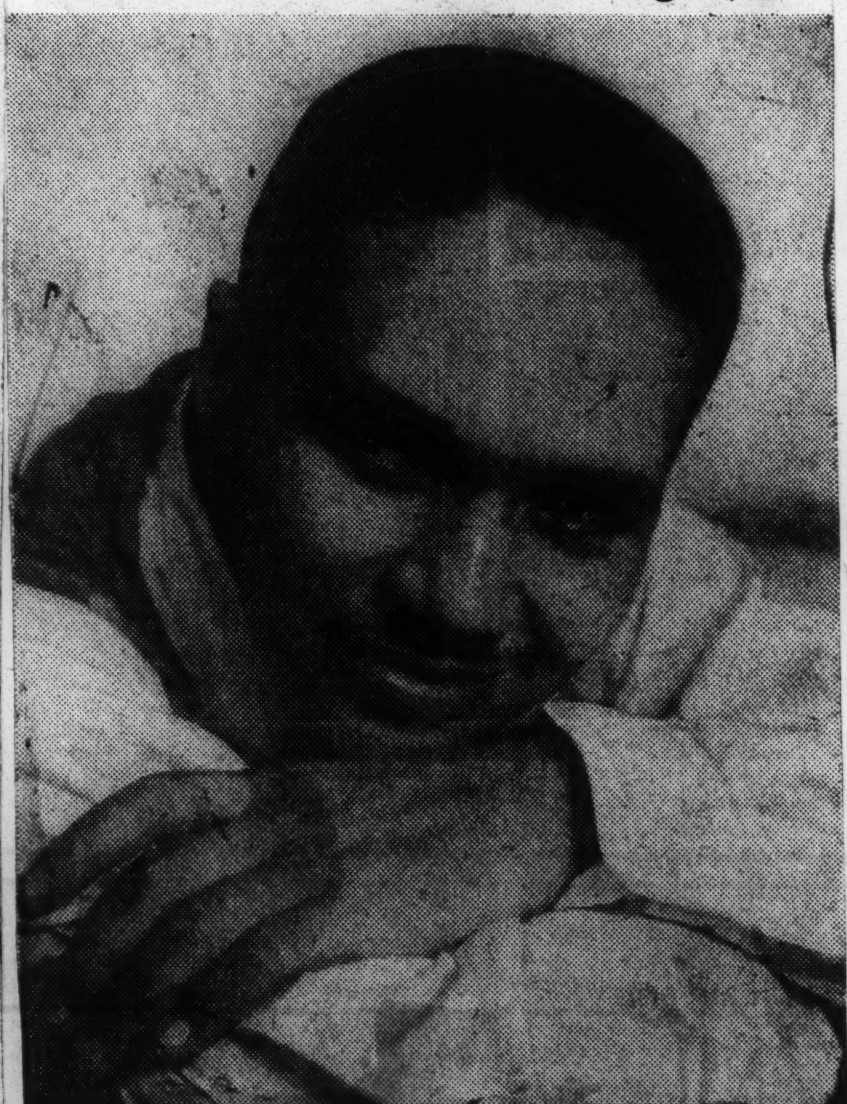
(Reprinted from Yesterday's Late Edition)

Todd Duncan, whose debut as Tonio in Pagliacci last Friday with the New York City Opera Company at the City Center marked a break in the Jim Crow tradition of casting Negro artists only in dark-skinned roles that has plagued grand opera hereabouts, made his second appearance with the company Sunday night. This time he was Escamillo, the toreador of Carmen.



Todd Duncan

Todd Duncan To Star in "Pagliacci"



and a very fine Escamillo he made. In bearing and manner he was every inch the proud bullfighter of Bizet's opera, and his full, rich baritone found a highly suitable vehicle in the famous Toreador Song. Later, in his third-act set-to with Don Jose, he was even more

impressive and dominated the scene by the bravado of his acting and the power of his singing.

The City Center's Carmen also offered many other good things. There was the lively, full-bosomed Carmen of Winifred Heidt—handsome, tough and vigorous, a Carmen who was not above playing some of the earlier scenes for comedy, nor afraid of going too far in the clinches. She made a hit with the big audience almost at once and held their favor throughout. Her singing was always commendable, the darker colors of her voice being used with marked effect in the more dramatic passages of the music. For vis-a-vis she had the forthright Jose of Ramon Vinay, Chilean tenor who was making his debut with the company. He displayed a good, robust voice which he used well, winning an ovation with his persuasive singing of the Flower Song. N. Y. N. Y.

Helen George was the Micaela of the occasion, a Micaela with dark hair for a change. She sang her third-act aria with feeling, with too much perhaps, there being some unevenness in her otherwise clear-toned and pleasant-textured soprano. The Zuniga of Gean Greenwell, the Frasquita and Mercedes of Lenore Parker and Susan Criska, and the others all filled out the picture more than adequately.

Todd Duncan Heads For South America Northwest Herald

NEW YORK—When Todd Duncan was wowing 'em as Porgy in Gershwin's "Porgy and Bess" (both the original and the recent revival), he used to tell the world that he had plenty of nuttin'. But he's got plenty of plenty now!

The big, handsome baritone has just pulled down one of the juiciest plums in American musical history. He's been chosen, from among thousands of Uncle Sam's singing nephews and nieces, to trek down to Latin America as the pioneer in a brand-new kind of concert.

Sure, other artists from these United States have occasionally headed south of the border. Some of them hit the jackpot and some of them ended up in the red. They just went down there sort of hit-or-miss, sang a concert here, another one there, and let it go at that. There wasn't much system to it.

That worried the musical bigwigs up here. So they did something about it—but good! Columbia Concerts, Inc., the biggest and most important musical agency of all, did something very special. They got some system into this Latin-American booking business. Andre Mertens, director of the Mexican and South American Division of Columbia Concerts, and Dr. Myron Schaffer, the distinguished musicologist, supplied the blueprint. They lined up a regular subscription audience in nineteen cities, guaranteeing an audience. They figured out a regular itinerary.

Then they started figuring out who should lead off in this concert series. There were plenty of possibilities: Columbia Concerts has a talent file that would reach from here to Zanzibar if the cards were laid end to end. This number one artist had to be GOOD. A lot would depend on him. He would be kind of a trailblazer.

So they picked Duncan.

For my money, they can't miss. Judging from his past record, the baritone should have the Spanish critics turning handsprings for joy.

He's the man whom the late George Gershwin called "one of the

finest artists ever developed over in his race." Gershwin picked Duncan for the role of Porgy from nearly 1,000 applicants.

He's the singer whose voice was described by one hard-to-please critic as "sheer poetry," and by others as "clear and clean-cut as a ball," "superb," "truly great," and just plain "terrific!"

He's the artist whose work in "Porgy and Bess," in which he played a crippled beggar, made a famous opera master howl out his company with "Don't tell me you can't take a stop and sing. I have just seen a man who crawls about a stage and does it—magnificently!"

Let's take a look at the man behind these glowing notices. Robert Todd Duncan—he's named after Abe Lincoln's two sons—first saw the light of day in Danville, Kentucky, on Lincoln's birthday, but grew up in Indianapolis. His mother was a music teacher, which explains how her son got that way. In addition to his acting and concert work, he's a music teacher too—an associate professor at Howard U.

Young Todd (he doesn't use his first name professionally) was banging out pieces on the piano by ear by the time he was four. When he was five, his mother began giving him regular lessons.

(He went to high school and to Butler University.) In his spare time, he used to dabble around with training choirs and giving voice lessons. Then he upped and came to New York, taking a master's degree from Columbia.

He began teaching at Howard in 1931, putting on musical shows on the side. In 1934, he came to Gotham to play a big role in an all-Negro performance of "Cavalleria Rusticana" at the Mecca Temple.

He was good—mighty good. The critics dragged out all their adjectives to praise him. Folks remembered and when George Gershwin was casting "Porgy and Bess" the following year, a friend reminded Gershwin about Duncan. The "Rhapsody in Blue" man was up to his ears in would-be Porgys, but he listened. Duncan sang an Italian aria and got the job.

When the show was revived a couple of seasons ago, he was once again the star. There wouldn't be a "Porgy and Bess," the producers said, without Duncan.

Before that, he'd been teaching, as Porgy in "Porgy and Bess" brought a film offer. He worked in on

the picture was when I was jazzing it up." Duncan raised his arms over his head and waved his hands in a kind of mock frenzy. "Jive stuff, Hollywood's usual Negroid type," he said. "It started out to be a fine picture. William Dieterle, the director, wanted to do a real story of American jazz. The Negro characters were integrated into the story. There were wonderful dramatic scenes. They were all cut out. When the producers got through with it, it was nothing like what Dieterle intended."

"No," he continued, "Hollywood's not looking for my type. Dis, dat, dese—I can learn to talk that way but not very well." Today Duncan is devoting all his efforts to concert work. "The challenge of the concert stage is what draws me," he said. "On a bare stage with only yourself to offer, the projection of your art makes enormous demands upon you. In a Broadway show you have the support of other actors, costumes, scenery, drama."

"New cities, new people," Duncan said reflectively and then a big smile broke across his face. "It's the breadth of the thing I like."

Duncan told us it meant a great deal to him to have been chosen by Arthur Rodzinski, director of the Philharmonic, and Foss to sing one of the solo parts in the cantata. "They were interested only in getting the right artist for the part," he said. "It is very wonderful when we don't see through a glass darkly, when we see clear straight through—to a man and what he is."

Duncan didn't find it that way in Hollywood. He went there in 1942 after his tremendous success as Porgy in "Porgy and Bess" brought a film offer. He worked in on

CRITICAL and AMUSEMENTS

PM Visits:

Todd Duncan, Of 'Porgy' Note

I speak of new cities,
I speak of new people.

We listened to Todd Duncan read these lines from Carl Sandburg's poem, *The Prairie*, in his manager's office on W. 57th St. the other day. Duncan will sing them when Lukas Foss' cantata based on the Sandburg poem is presented by the Philharmonic-Symphony at Carnegie Hall Thursday evening and Friday and Sunday afternoons.

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Duncan didn't find it that way in Hollywood. He went there in 1942 after his tremendous success as Porgy in "Porgy and Bess" brought a film offer. He worked in on

movie, *Syncope*, for RKO.

"The only time you saw me in the picture was when I was jazzing it up," Duncan raised his arms over his head and waved his hands in a kind of mock frenzy. "Jive stuff, Hollywood's usual Negroid type," he said. "It started out to be a fine picture. William Dieterle, the director, wanted to do a real story of American jazz. The Negro characters were integrated into the story. There were wonderful dramatic scenes. They were all cut out. When the producers got through with it, it was nothing like what Dieterle intended."

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Todd Duncan

lenge of the concert stage is what draws me," he said. "On a bare stage with only yourself to offer, the projection of your art makes enormous demands upon you. In a Broadway show you have the support of other actors, costumes, scenery, drama."

Though he spends a good deal of time travelling during the concert season, Duncan considers Washington his home. He and Mrs. Duncan maintain their home there, and Duncan was active on the faculty of Howard University there up to four years ago. The Duncans have a 20-year-old son, Charles, who was a student at Dartmouth until his recent induction into the Navy. Charles wants to be a chemist, has no musical ambitions.

Duncan loves grand opera, wonders whether he will ever have the chance to work in it.

"I used to study the 'dark-skinned' roles," he said, "in *Aida*, *L'Africaine*, *Lakme*. Then suddenly it seemed such folly to concentrate

on those alone. I forgot all about the 'dark-skinned' roles and began to work on any that I liked." Today Duncan's repertoire includes six or seven baritone roles. His favorite is *Rigoletto*.

Many critics have called attention to his potentialities for the operatic stage. A writer in a Western city expressed the hope that now that New York has an opera company at the City Center, there might at last be a place for an artist like Duncan.

He reads these reviews, Duncan says, and "one-half of my heart is happy. The other half is bleeding."

—SEYMOUR PECK

Todd Duncan First on Columbia Series

NEW YORK — Todd Duncan, famous American baritone, whose triumphal record of three seasons in the stellar role of "Porgy and Bess," will be the first of the group of North American artists selected to initiate a series of concert tours through Latin America, sponsored by Columbia Concerts, Inc.

Mr. Duncan, who will leave about the middle of April, will be followed by Bruna Castagna, contralto and Enery Darcy, tenor, of the Metropolitan Opera Company. J. M. Sanroma, pianist and William Primrose, violist.

Todd Duncan in Lewisohn Concert

NEW YORK — Todd Duncan, rated the nation's most outstanding baritone, who has just returned from a successful concert tour of South America, will be soloist at a Lewisohn Stadium concert on Saturday, here.

Mr. Duncan, who first gained national fame as Porgy of George Gershwin's "Porgy and Bess," will appear in a variety program directed by Alexander Smallens.

Todd Duncan Plans Tour

New York, March 3 (U.P.)—Arrangements are being completed by the South American and Mexican division of Columbia Concerts for a series of tours of more than 19 Latin-American cities, which already includes more than 100 engagements for North and South American musical artists.

The tours are being organized on a basis which approximates the Community Concert system in the United States. Under the plan, local committees conduct concert association membership drives and the money for the concerts is raised before the artists start out.

Five tours already are in preparation. Todd Duncan, Negro baritone formerly of Louisville, will leave New York in April on an itinerary which will call for appearances in more than a score of cities. He will be followed at one-month intervals by such North American artists as William Primrose, violist; Jesus Maria San Roma, pianist; Bruna Castagna, mezzosoprano, and Emery Darcy, tenor, of the Metropolitan Opera, and by South American artists yet to be announced.

Todd Duncan Sings with Famed New York Philharmonic Group

By CARL WINTON

NEW YORK. — (ANP) — The New York Philharmonic-Symphony, perhaps the oldest symphonic organization in America, tendered a thrilling concert Thursday evening at of course, its home, Carnegie hall. And there was present every type of musical talent to interest music lovers of all description; composer, conductor, instrumental and vocal soloist, and combinations of these two last-named symphony and chorus. The chorus was the famed Westminster Choir of Princeton, N. J., consisting of a few Negroes, trained by Dr. John Finley Williamson; the instrumental soloist was Alexander Brailowsky, pianist, the composer was young Lukas Foss, the conductor was the Philharmonic-Symphony's permanent leader, Arthur Rodzinski, and the vocal soloists were Dorothy Kirston, soprano, Nan Merriman, contralto; William Hain, tenor, and Todd Duncan, baritone, who, in creating one of the title roles of "Porgy and Bess" has done so much to endear the late George Gershwin to the hearts of the public.

The opening number of the program was the "Anacreen" overture of Cherubini, who after the fall of Napoleon, was for 20-odd years the director of the Paris Conservatory. Like so many overtures this one is all that remains of an ill-fated opera by the master. It reminds one in the more syncopated passages of Beethoven, while in the forte passages Mozart's influence is felt. But never has it seemed more beautiful than as it was interpreted under the baton of Mr. Rodzinski. Mr. Brailowsky, a Leschetizky pupil and concertizer of several continents, gave an interesting reading of the Beethoven 'C' minor concerto. In it there are technical clarity and a sympathetic as well as a graduated tone.

COLUMBIA CONCERTS announces that Todd Duncan, famous baritone, will be the first of a group of North American artists selected to initiate a series of concert tours through Latin America. He will leave about the middle of April followed by Bruna Castagna, contralto; Emery Darcy, tenor; J. M. Sanroma, pianist and William Primrose, violinist.

Todd Duncan Triumphs in Puerto Rico Recital

SAN JUAN, Puerto Rico—Appearing here June 4 on the last leg of his Latin America tour, Todd Duncan, baritone of "Porgy and Bess" fame, scored not only an artistic success but a personal triumph at the Central High School auditorium.

Winning over from the very first number a large gathering of Pro Arte members and service men who applauded him to the echo, the singing ambassador of good will from the U.S. gave San Juan music-lovers the greatest musical treat in this city's history.

Dwight W. Hiestand, World Journal music critic, said of Mr. Duncan's performance:

Let it be said at once that Mr. Duncan is a very great and very intelligent artist. Everything he does is finished. Every song is a drama in miniature and a polished work of art, with the proper atmosphere and mood created by his skill and magnetism. He gets his words across and he always has force in reserve.

Best Baritone Voice
The voice is a notable one, probably one of the best baritone voices now before the public. It is more than baritone; his lower notes have a basso cantante quality, and he sings easily and brilliantly the highest tenor notes. The voice is of beautiful tessitura, throughout and capable of great volume when such was needed. The singer displayed pianissimo tones of almost ventriloquist quality, which seemingly floated down from the proscenium arch, an effect obtained only by the most skillful singers.

singer, and all his playing was accomplished and right in the mood, whatever it might be.

Mr. Allen performed the rare feat of playing throughout the evening without a note of music in front of him. But the mere memorizing was not so much in itself; more notable was his being ready to follow the slightest variation that might be made by the singer.

Haiti Acclaims Todd Duncan

By MERCER COOK

PORT-AU-PRINCE—(Special to the AFRO)—"The finest singer Haiti has ever seen." "The most wildly acclaimed artist ever to visit this country." "A god mingled with human beings." These three comments from the Haitian press and from Haitian lips indicate how completely and delightedly audiences here surrendered to the charm of Todd Duncan's baritone voice.

Arriving from Puerto Rico near the end of a tour that had taken him to Guatemala, Salvador, Venezuela, Caracao, Columbia and other Latin American countries, Mr. Duncan gave two recitals in the Haitian capital. The first, given on Thursday, caught Haitians somewhat unaware. There had been no publicity as late as Wednesday because of the uncertainty as to the time of his arrival.

Enthusiastic Audience

But in spite of this, when he was introduced by Dantes Bellegarde, the audience was as large and certainly more enthusiastic than that of any previous artist visiting Haiti.

By Saturday night the raves had been so unanimous and contagious that Port-au-Prince jammed the Rex theatre to the rafters.

Superbly accompanied by William Allen whose magic fingers provided a second miracle for the admiring Haitians, Duncan sang in faultless German, Italian, and French.

A Just Reward

I am not a music critic. As a former colleague of Todd Duncan and William Allen at Howard University, I had seen them begin their career the hard way, give recitals in small churches for little or nothing, forego luxuries for special training, and burn the midnight oil while they practiced. This Haitian triumph was a just reward for those sacrifices.

Seated directly behind me at the first concert were a white American and a white Frenchman. "If this Duncan fellow isn't any good," the American said, "I am going to leave after the second number." Needless to say he stayed on to the end, but several of his remarks were amusing.

After the first group of old English songs, he said grudgingly, "He knows how to sing, all right, but his voice isn't big enough for opera." This, Duncan refuted by a masterful interpretation of the Figaro aria from the "Barber of Seville."

Later the American carped, "You see he doesn't dare sing a French song before a French-speaking audience." And once again the distinguished baritone gave him the lie. In the end, the only consolation the American had was, "I still prefer to hear untrained colored Americans."

The President entertained the artists with a sumptuous supper at the Manoir (Haiti's White House). To conclude their tour, Messrs. Duncan and Allen, accompanied by Mrs. Duncan went on to Ciudad Trujillo (Dominican Republic) and to Jamaica.

Haitians will long remember Todd Duncan's beautiful singing and those moving words which he addressed to them in French at the close of his final concert:

Duncan Talks

"During the past five or six years, I have sung in all the principal cities of the United States, in Canada, in the British West Indies, and in Europe. Since April, I have given concerts in various Latin American countries. Everywhere I have been welcomed most cordially.

"But on Thursday night and tonight, I have had the unique opportunity of singing before a people whom I understand, whose aspirations and whose very vibra-



TODD DUNCAN

tions I share. I felt this from the moment of my arrival.

"With the permission of your beloved President, and with your good will, I should like to consider myself a sincere Ambassador of Haiti. In the future, I should like to include a Haitian song on my programs, a song that I shall sing with all my voice, with all my heart, and with all my soul. This will be a small testimonial of my admiration and gratitude for my congeners of the free Republic of Haiti."

Lescot Honors Artists

After the concert there wasn't a happier man in Haiti than President Lescot, who had sponsored the affair and had attended both recitals with Mrs. Lescot. Duncan and Allen had more than justified his faith and had belied the propaganda spread by some whites that Haitians would not accept colored

49a-1945

Todd Duncan

Todd Duncan
Pittsburgh Courier
In L. A. Concert
Pittsburgh, Pa.

LOS ANGELES — Todd Duncan, noted baritone, will be heard in a matinee concert, Sunday, Nov. 25, at Philharmonic Auditorium. He is one of a series of outstanding artists scheduled for appearances at the auditorium this winter.

Duncan last appeared here several years ago in "Shant Boat," for the Los Angeles Light Opera Association. He has since sang the role of Escamillo in "Carmen," and appeared as the clown in "Pagliacci" for the City Center Opera in New York. *11-24-45*

Todd Duncan Appears

At Hunter College
Brooklyn N. Y.
In Recital, Nov. 10
New York Age

Todd Duncan, baritone, will feature the first performance of Dirk Foch's cycle, "Songs of Glory," at a recital in the Hunter College Assembly Hall, 695 Park avenue, at 8:30 on Saturday, November 10, with William Allen as his accompanist. *11-10-45*

"Incident at St. Lo," one of the five songs in the cycle, was written to commemorate the well-known dramatic story of Major Thomas D. Howie, who promised his men, "You will see me in St. Lo" and kept the promise even in death. The lyrics of the songs were written by Joseph Auslander. Other songs in the cycle include: "His Name was Joe," "Beloved One," "The Valiant Shepherd" and "Prayer."



The Duke of Ellington is Tops. (See Notes A'Pealin'.)

The biggest event, from the standpoint of national interest, to hit Los Angeles in many years took place last Wednesday evening on the stage of the Philharmonic when the Esquire Jazz Department presented its 1944 winners in concert. Star of the evening was, of course, the Duke of Ellington and his orchestra. Other artists included Anita O'Day, Billie Holiday, Al Casey, Sid Catlett, Art Tatum, and Willie Smith. Benny Goodman and Louis Armstrong came in for a three-way jam session with Duke and the boys during a coast-to-coast broadcast. The band supplies the background and Louie and Benny, from New Orleans and New York, respectively, took turns soloing "Things Ain't What They Use to Be."

The program was launched with a series of compositions by Ellington and Billy Strayhorn, his co-arranger. The first group had such surrealistic titles as: "Blue-topia," "Air Condition Jungle," "Frustration," "Blue Cellophane," "Suddenly It Jumped," and "Coloratura." The last was from a Strayhorn work, "Perfume Suite." These were the high powered, super-arranged, weirdly-chorded Ellingtonia, which in spite of all the instrumental bickering that takes place, manage to emerge finished products that amaze, excite and please. *1-22-45*

"Cellophane" featured Lawrence Brown on the trombone, and was perhaps the most melodic and beautiful of all the numbers in its simplicity. "Frustration" featured baritone saxist, Harry Carney, and the steady rock of the Ellington reed section. It's a little trying to keep up with, and you lose the thread ever so often, but that justifies the name. "Coloratura" was mainly a trumpet solo for one of the new members of the brass section, William Anderson, and I lost it immediately after the introduction. However, past experience has taught me never to pass over an Ellington composition on just one hearing. After this first set, came the broadcast, which opened with "Esquire Jump" by the band and presented the other artists.

Anita O'Day and Billie Holiday handled the feminine vocals. Anita wore a print creation with a wide peplum that swished the rhythm of "Wish You Were Waiting for Me." Miss O'Day won the All-American award in the vocal department and was presented with a \$500.00 War Bond and statuette as were each of the other winners. Billie Holiday absolutely floored me. She has lost quite a lot of weight and therefore did justice to a close fitting, black velvet gown that draped on the side and split up the front. A spray of orchids was pinned in her hair and an embroidered effect of the same was worked into her gown at the waist. She stood quite still and sang "I Cover the Waterfront" in her husky, and plaintive style. Miss O'Day's attack is the same shot in the arm that one gets from a tenor sax on a jump chorus, while Lady Day gives one more the feeling of a slow awakening after an anesthetic. Jerome Kern presented Lady Day her bond and trophy as winner of the Silver All-American Award.

Art Tatum, undisputed master of the piano, played "The Man I Love" and "I Can't Give You Anything But Love." There's only one thing to say about Art. and that

is just to state the fact that he appeared and played.

Al Casey, guitarist, and Sid Catlett, drummer, got together and with the aid of Junior Ragland and Ellington, did a few choruses of "Honeysuckle Rose." Casey takes his solos rather conservatively but does very liberal things with them, while Sid Catlett is an extreme ham, whose redeeming grace is that no matter how he cuts up, that rhythm is steady and rocking. Willie Smith, alto sax now with Harry James, had "Tea for Two" with the Ellington crew pouring and the tea was definitely spiked. *1-22-45*

For the air lanes, the band offered "Midriff," a Strayhorn number that was typical Ellington jump stuff. Sound, and intricate orchestration, seemed to be the main idea, but it was a jump tune first and last. The "killer" in this set was a piece of orchestrated lasciviousness "Mood to Be Woood," played by the one and only Johnny Hodges, alto saxophonist. At the end of this set came the three-way session mentioned here. The rest of the program was taken up by return appearances of Anita and Lady Day and the Ellington band. *1-22-45*

During this last half, excerpts from the much talked about "Black, Brown and Beige" symphony of Ellington's were played. The composition depicts the stages of growth of the American Negro. It runs through the work-songs, spirituals, West Indian rhythms, and modern sophisticated melodies. The first part, descriptive of the work-songs, "Black," contained the jungle-like quality of some of the earlier Ellington compositions such as "Way 'n' W," coupled with the soft strains of the spiritual. Next came the West Indian rhythms. The last selection from the three-part work was descriptive of happiness after the emancipation, and against this Rex Stewart and Tricky Sam Nanton wove a mournful tune descriptive of an old couple who, though happy at being free, were also saddened by the realization that they now had no place to go. The program was brought to a final close with the band doing a super colossal job on "Frankie and Johnny."

'American Music For Americans'



WE ARE ALL AMERICANS, says the great Duke Ellington, as he clasped the hand of Elaine Jones, one of the three winners of the Ellington Music Scholarship Awards to be given each year to talented New York High School graduates regardless of race, color, or creed,

with three years study at the Juilliard School of Music. The winners with Mr. Ellington are, Warren Norwood, flute, (left), Miss Jones, tympanist, and Paul Rudoff, French horn. (See story below).

Ellington Scholarship Winners Named As Duke Sets Another First In Music

By NORA HOLT

Duke Ellington, rated in the blue book of American Music as the master of swing, is noted for his innovations, his blue-mood inventions, and his haunting tonal creations. But his latest entrance into the realm of "firsts" conceived in a brilliant idea for building up the framework of American music through the encouragement and training of talented young people, is a democratic attitude commensurate with the principles upon which our entire social and cultural structure is built.

Promoting Understanding

Music is one of the surest mediums of universal understanding and relationship, and the youths of this era are destined to build these musical bridges that must bring all nations of the earth together.

Feeling that something should be done to stimulate and encourage these young people, particularly those without means to pursue their musical education, Mr. Ellington has established scholarships with the Juilliard Institute of Musical Art for three years study, granted by competition, to high school graduates of the New York School System. Three grants the first year, six the following year, and nine each year after, to all competitors regardless of race, color, or creed.

Nearly a 1000 Tried

Out of nearly a thousand names, forty were selected, then eight survived the eliminations and the final competitions were held at the Juilliard School Wednesday afternoon July 11, 1945. Judges were, Dean George A. Wedge of the Institute of Musical Art; Peter J. Wilhousky, head of the Department of Music Board of Education, and Mr. Ellington.

The three unanimously chosen for the scholarships were, Warren Norwood, (17) flute, 62-68 Kessel Street, Forest Hills High School; Paul Rudoff, (17) French horn, 342 East 15 Street, Stuyvesant High School; and Elaine Jones, (17) tympanist, 28 Macombs Place, High School of Music and Art.

Excellent Fingering

Young Norwood, an upstanding youth with an abundance of breath, showed his predilection for the flute by beauty of tone, excellent fingering, and phrasing; a somewhat bashful youth was Rudoff who lost his reserve as he did a neat job of playing the solo theme from Tchaikovsky's Fifth Symphony; and last was Elaine Jones who won her spurs by reading excerpts from the score of Beethoven's Ninth Symphony, directed by Paul Weber, head of the Instrumental Division of the Board of Education.

Mr. Weber opened the score at random, (seemingly), gave the cue and this youngster held the group breathless as she went through a maze of rhythms and intricate beats. At the suggestion of Mr. Wilhousky, she gave an example of modern tempi, hot and hotter, foot

taps and all.

'A Great Moment'

It was a happy day for Mr. Ellington and a great moment for the winners. The judges went into a huddle and subsequently Mr. Wilhousky made the announcements. He congratulated those who lost by saying the competition was close and wished them success in their future efforts. Dean Wedge said he was particularly moved by the opportunity the scholarships give to students whose talents might otherwise be lost entirely or diverted into channels foreign to their

and George Evans, prominent publicity agent for such top artists as Frank Sinatra, and his secretary, Miss Morris, announced that the best of these students will be given a chance to appear with the Duke at one of his annual Carnegie Hall concerts.

The Duke was visibly impressed by the extraordinary talent exhibited and told them to not let music sacred and inviolate in its articulations, not only as an art, but as a means of freedom and brotherhood. To accompany the Duke, Robert Ellington, a member of the faculty, was accompanist.

Roland Hayes, Back 'Home' Here, Finds Many Old Friends Gone

Tells of Serving Henry Watterson

By RICHARD RENNEISEN

Roland Hayes was back "home" in Louisville yesterday—but "so many" of his old friends, he said, were gone.

The famed Negro singer found the war-bustling city such a different place in that respect that he "hardly knew who to call up to tell them I was here."

Roland Hayes was not forlorn, though, or was he friendless. His good friend Dr. J. A. C. Lattimore, Negro physician, had Hayes as his guest at his home, 1502 W. Walnut, and Hayes could count many other friends, too—just not so many of the generation of "Marse Henry" Watterson, Mrs. J. B. Speed and Judge Robert W. Bingham, all now dead.

Served Watterson.

"Every day when I was a waiter at the Pendennis Club I served Mr. Watterson," Hayes reminisced. "He asked me a hundred times about my singing, when I was going on North to resume my studies and all that. I remember him so well."

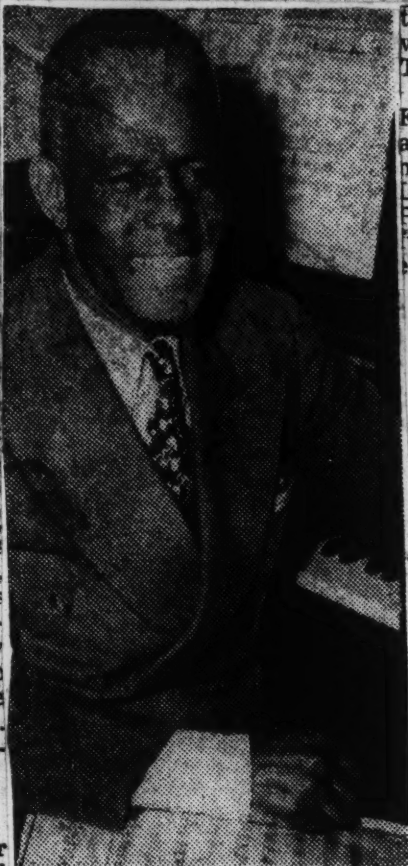
"And Mrs. Speed! She was one of my best friends from the first. She did so much for music and she helped out so many people. Judge Bingham I knew well, too. All such good friends."

And the Georgia Negro boy who was to tour the capitals of Europe with his fine tenor voice and sing before crowned heads, always fondly comes back to Louisville with the memories of his old friendships here dear to his heart. Louisville, he said yesterday, "is really home to me."

Singer Is Now 57.

At 57, Hayes' bright smile, lithe step and quickness of manner make him seem more like 40. His hair is graying, but he is anything but an old man; he is not even approaching it.

This season he has given 60 concerts and he has 10 more, including the one on the Memorial Auditorium program tomorrow night, before the schedule is over. He gives a lot of concerts for service personnel, "but I don't give them just hit-or-miss concerts. I prepare a whole program. I don't give them leftovers



ROLAND HAYES

from other concerts. "I think they are entitled to that, and when they make requests, it is for the very finest things."

Though Hayes' career includes a command performance in London before King George V and many another thrilling experience, he looks upon his October, 1943, appearance at Royal Albert Hall in London with a Negro chorus of 200 United States soldiers and the London Symphony as an unforgettable event.

Thanked By Devers

A sponsored concert in which U. S. Ambassador John G. Winant and General Jacob L. Devers had leading part in arranging the program was given one night for military and other service personnel and another for civilians. Both were overflowed with more than 10,000 each—and the sight of them "milling around in the blackout," and the experience of singing before them "was something I'll never forget," Hayes said yesterday. He exhibited letters from both Winant and General Devers thanking him for his part in the performance.

"Our armed services are just full of some of our very best musicians, and it is a pleasure to sing before these groups," Hayes said. "Once I was without an accompanist and we just asked

the audience of soldiers if there was an accompanist among them. There was and we got along fine."

Hayes worked his way through Fisk University, Nashville, Tenn., and had his early training in music from a Negro teacher. In Louisville he was working at the Pendennis Club in order to obtain funds to continue his musical education.

FDR's Favorite Musician Wins 6th Bond Citation

WASHINGTON — Chief Petty Officer Graham W. Jackson of Atlanta, favorite musician of the late President Franklin D. Roosevelt, was awarded his sixth bond citation by Secretary of the Treasury Henry Morgenthau during his command appearance in Washington this week.

The accomplished pianist and accordionist who has sold over \$2,000,000 of war bonds since the inception of the war bond program was ordered to Washington from his station in Georgia, where he serves in the recruiting division of the Navy.

His first assignment was to play for the President of the United States, which he did at the farewell party given for Presidential Secretary Stephen Early given by the White House Correspondents' association at the Statler hotel. Jackson thus became the first musician to entertain President Truman. He played several request numbers for Mr. Truman, who is a lover of music; and the party scheduled to last for four hours lasted more than six.

The next day, Jackson appeared at the Treasury department, where Secretary of the Treasury Henry Morgenthau awarded him his sixth bond citation and posed for photographs with him.

That night, the musician appeared at the Wardman Park hotel, where the management informed the audience that it was the first time in the hotel's history that a Negro entertainer had ever made an appearance there. By demand, he was brought back to the hotel for a second appearance during his brief three-day visit to Washington.

Saturday morning, Senator Walter F. George of Georgia was Jackson's host at a party for a group of Senators in the Senate Office building. After the party, Sen. George presented Jackson with a large portrait of himself, suitably autographed.

Sunday, Jackson visited the White House Negro staff. He was shown throughout the entire residence where he had been invited to stay during his Washington assignment. He did not accept the invitation, however, because he had brought his wife, Mrs. Lurlene E. Jackson, with him, and they spent what few off moments he had with friends. Sunday afternoon, he played the return engagement at the Wardman Park hotel.

On Monday, Chief Jackson played at a luncheon given by Senate Secretary Leslie L. Biddle for a group of Senators. After that, he played for a group gathered in the office of Senator Lucas of Illinois.

Before Roosevelt's death, Chief Jackson had played 22 command performances for the Chief Executive. He was to have played the 23rd at Warm Springs, Ga., on the visit during which the President died.

Often Jackson said, Roosevelt used to sit with his arms around the musician's shoulders while he played the President's favorite selections on the accordion. A real friendship had grown up between the two men.

The visible effect of the death of President Roosevelt on Jackson, as shown in the picture of him playing "Going Home" as Roosevelt's body left Warm Springs, has been made into one of the outstanding pictures of the year. Twice, it has been featured in Life magazine.

Jackson has returned to his recruiting duties in Georgia after the most hectic week end he has ever experienced.

FDR's Love of Music Exemplified After Death

BY JOHN WAGNER
Free Press Staff Writer

This is the story behind one of the most dramatic news pictures taken after the death of the late President Roosevelt.

The picture showed a Negro Naval chief petty officer, tears streaming down his face, playing an accordion as the President's body was leaving the Warm Springs Foundation for the funeral train.

THE MUSICIAN was Chief Petty Officer Graham T. Jackson. The song he played was "Going Home."

It was a final gesture from Jackson to his dead chief.

Jackson knew that "Going Home" was one of Mr. Roosevelt's favorite melodies.

"I played it," Jackson said, "because these were the last words the President said to me on the morning of the day he died."

"I had been commanded to come and play for him on Friday, April 13," Jackson explained. "I arrived a day early. Mr. Roosevelt was near the station in his car."

"HELLO GRAHAM," said the President. "I am glad you got here."

I'll see you at the Playhouse (Where patients of Warm Springs gathered to be entertained.) I'm going home now."

When the President said "I'm going home now," he meant he was going to his Warm Springs cottage.

"After he died those words kept running through my mind," Jackson said. "I begged the officials at Warm Springs to let me play, 'Going Home.' It was the least I could do for one of the greatest men God put on this earth."

Jackson's association with Mr. Roosevelt started the first year of his Presidency. In that time, Jackson had been commanded to play for him 24 times.

JACKSON LEARNED that the President had composed a song. He was told about it one day early in 1933.

The title of the song is "How Sweet Is the Air."

"I set the harmony to the

song after Roosevelt sang it to me a number of times," Jackson said. "He taught me the words. It is a little melody of a semi-classical nature along the ballad type."

Mr. Roosevelt not only sang and liked to hear sea chanties and the Navy songs, but could sing many arias from the operas. He knew many of the light operettas, Jackson said. Victor Herbert was a favorite.

He also liked the folk songs of other lands, according to Jackson. He felt these songs helped to bring about a better understanding among different races, Jackson said he told him.

JACKSON SAID that Mr. Roosevelt had a clear voice in a range between a tenor and a baritone.

Since the death of Mr. Roosevelt, Jackson has been besieged by autograph seekers wherever he appears. At his Thursday night appearance at Olympia during the American Negro Festival, a hundred women and girls crowded around for his signature.



Free Press Photo

CHIEF PETTY OFFICER GRAHAM T. JACKSON
One of Roosevelt's favorite musicians



he Navy, Mr. Jackson won the coveted Southeastern Div. Recruiting 'E' for outstanding performance and recruiting activities. He also was awarded six citations for his work in connection with the War Loan Drives, the sixth award being made in person by Secretary Henry Morgenthau of the United States Treasury Department.

He gained international fame as the favorite musician of the late President Franklin D. Roosevelt and has played for all of the high ranking governmental officials in the nation's capital. In June, he entertained for President Harry Truman in Washington, and during the summer toured with Paul Muni, W. C. Handy other notables of stage, screen and musical fame.

Mr. Jackson did not confine his service and talent to his work for the Navy but appeared on programs for the Army, Coast Guard Maritime Service, and Air Corp, and devoted much time entertaining at hospitals, camps and USO centers.

MAESTRO JACKSON ENTERTAINS — In civilian dress once more Maestro Graham W. Jackson, former chief specialist in the United States Navy entertained the workers at the Bell Bomber Plant, Friday, during a mass meeting held in connection with the United Community and War Fund Drive of Clayton, Cobb, DeKalb, Fulton and Rockdale counties. (This photograph courtesy of Bell Aircraft Corporation, Georgia Division.)

Graham Jackson *The Memphis World Memphis, Tennessee* Is Now Civilian

In his first appearance since receiving an honorable discharge from the United States Navy, Graham W. Jackson, nationally known musician played for the workers at the Bell Bomber Plant, Friday, as an entertainment feature of a mass meeting held in connection with the United Community and War Fund Drive of Clayton, DeKalb, Cobb, Fulton and Rockdale counties.

The former naval chief specialist accompanied members of the executive committee of the United Community and War Fund Drive to the

plant, and held the workers spellbound with his superb rendition of several request numbers on the piano and accordian.

Mr. Jackson was honorably discharged at the Atlanta Naval Air Station, Saturday, September 8th, after serving as petty officer for three years, three months and 23 days. In this capacity he was instrumental in recruiting thousands of young men into the Navy.

WINS RECRUITING "E"

In recognition for his work in

JAZZ AND THE NEGRO

West African Pilot
S. N. YOUNG

The history of modern "swing music" reveals the fact that Negroes were the first to play jazz in the world.

It was born in New Orleans round about 1890.

The Negro early jazz kings were people like Buddy Bolden, Joe Oliver, Louis Armstrong.

Many writers and jazz critics have often said that it is in the Negro blood.

Duke Ellington, popular Negro band leader in New York, once said:

"The four bits to a bar in jazz could be found in the Negro pulse."

In the early days of Buddy Bolden, Negro players obtained weird effects by playing their "horns" into bucket, boxes and slouched hats.

These were the pioneers of jazz.

The new music spread along the Mississippi to Memphis, St. Louis and Chicago.

Then to New York in 1918, to Europe and today it is in Africa.

"Blues," a cousin to the Negro Spirituals, were introduced about 1912 when W. C. Handy, Negro composer, wrote "Memphis Blues" and later "St. Louis Blues."

Not until 1915 did the "whites" begin to have a share in the new music.

Five white men eventually formed the Dixieland Band which played jazz in New York in 1918.

Indeed, the American Negro has surged to great heights in spite of racial prejudice.

He has shown the world

that the race can measure to the ability of any other.

I am glad West Africa has not been lagging behind and the achievements of Fela Sowande in London is an example of the African given an opportunity.

I have listened to some of his "swing" pieces and they compare favourably with those of his Negro brothers in Harlem.

Also the version of "In The Mood" played by our local bands are in fact quite good.

It shows the heritage is there.

Since the Negro race leads the rest of the world today in jazz and there is all hope that, in the post-war years, Nigerians will strive to travel to America, Japan, Russia, Germany, England, and many other civilised countries trying and endeavouring to outshine the other races in Art, Engineering (Radio, Mechanical, Chemical, etc.), Architecture, Medicine, Commerce, Banking, Industry, as well.

Let us not be satisfied to sit behind the fence and beg for independence.

We must struggle for it, and even die for it, if needs be.

Jazz and the Negro

WHITE MAN'S VIEWS

By TED LE BERTHON

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

NOT long ago, in reading an article about a great Negro jazz musician, I came across a statement to the effect that he had been forced into the jazz music world because of the almost insurmountable difficulties of getting into "one of the more dignified professions." Frankly, I think he is better off, and doing far more significant work than if he

had become a lawyer, doctor or civil engineer. For one thing, Negro jazz musicians have contributed a lot, in peacetime as well as wartime, to the national morale. Many have brought incalculable joy to millions, easing untold tensions on the part of whites. These Negro musicians do something delightfully creative and exhilarating for a living, offering a tonic better than any a doctor could prescribe.



Mr. Le Berthon

ONE OF THE horrors of finance-capitalism has been the drudgery of millions of human beings on factory conveyor lines or in routine office work. Such toil is deadening and uncreative. Such workers, mostly whites, are but cogs in machinery. Nothing has been more tragic than their acceptance of such tasks as inevitable in their working hours, and their often pitiable longings to do something creative and gay in their off hours.

UNABLE TO shake off the machine vibrations, unable to emerge from the hypnosis of the industrial rhythms, they have hurried, finally, to night spots to have a few drinks, listen to some Negro trio or dance to some Negro band. They have rushed from their unsatisfying tasks to the warm, vital, creative jazz.

Few, in doing so, have realized that these Negro musicians were working at something highly creative and very satisfying in their working hours. The Negro musicians were earning their living doing something they liked to do.

NO ONE HAS done more for the cause of interracial good will than the Negro jazz musician. No priest, minister or sociologist has done more to break down segregation.

Our younger generation in their enthusiasm over the strong, regenerating jazz, get together in "jam" sessions in racially mixed bands and racially mixed dancers.

The white "hep" youngsters have the true artist's scorn of race prejudice. They collect jazz recordings for their musical value. The more discerning young terpsichoreans will only dance to Negro bands unless it be one of a scant few outstanding white bands.

THE JAZZ cognoscenti know

Jazz Musicians Have Made Contributions to Morale And Social Welfare

that today the best recordings are Keynote, Blue Note, Commodore, Capitol, Savoy and Signature recordings feature racially mixed groups. Such great Negro artists as Rex Stewart, Johnny Hodges, Lester Young, Tab Smith, Sid Catlett, Zutty Singleton, Slam Stewart, Ben Webster, Charlie Shavers, Barney Bigard, Teddy Wilson, Edmond Hall, Vic Dickenson, Roy Eldridge, Billy Taylor and James P. Johnson are playing more and more with such solid white performers as Benny Goodman, Johnny Guarneri, Sid Weiss, Joe Sullivan, George Brunis, Jack Teagarden, Dave Matthews, Red Norvo, Freddy Slack and Art Shapiro.

In virtually every major city in the North today there are several night spots where mixed racial groups most casually meet for drinks, "kicks," dancing and "jamming."

THE NEGRO HAS given this continent the only native American music that has captured the public heart and above all, the public feet. The European waltzes out of Berlin and Vienna are museum pieces as far as young America is concerned. Someone once said "Let me make a people's songs, and I don't care who makes their laws." The Negroes in the world of jazz music are re-creating our land more than we dream, and they've only just begun.

Robeson Sings in Many Languages

PARIS. (ANP) — Members of America's armed forces have heard Paul Robeson sing folk songs in a number of tongues since he arrived on the European continent for his first USO tour.

Paul, whose troupe includes Lawrence Brown, the accompanist; Miriam Solovitz, an accomplished violinist, and S. Sgt. Eugene List, a brilliant pianist, remarked that he sings folk songs because he likes people, ordinary people, "the plain garden variety of people."

Beside English, he entertained the troops with songs in French, Yiddish, Chinese and Russian. These tunes are the simple melodies that are sung wherever men and women gather. They are ballads, lullabies and spirituals. They are the songs of the "common man," he pointed out.

Songs based on historical incidents, depicting human suffering and misery, are special Robeson

All-Star Jazz
The Daily Worker
New York, New York



BIAJ (Best in American Jazz), a new musical group headed by Specs Powell, popular jazz drummer, will present an all-star jazz concert at Town Hall this Sunday evening. Other members of the group who will perform are Teddy Wilson, pianist-bandleader, Frankie Newton, trumpet, Al Hall, bass, Buster Bailey, Clarinet; Don Byas, tenor sax, Stuff Smith, violin. Bill Coleman, trumpet.

Correspondent in Paris says jazz interest growing in Europe

PARIS—American jazz is Europe has attained a more widespread popularity today than it had before the war. The names of Duke Ellington, Louis Armstrong, Coleman Hawkins are as familiar to many Englishmen, Frenchmen and Belgians as they are to Americans. Songs like "St. Louis Blues," "One O'clock Jump" and "Mood Indigo" are very well known over here.

I discovered this during my stay in England last year. The sedate, conservative British Broadcasting corp. regularly features a jazz program of American Negro bands. In all large English cities, London, Birmingham, and Liverpool, jazz is being played by English orchestras which imitate American bands. Re-issues of American jazz recordings are made under English labels of Brunswick, His Master's Voice, Odeon.

A criticism I must make of the English taste in jazz, after listening to their radio program, orchestras and recordings, is that the Britishers have a very academic outlook on jazz. They consider, as do many Americans, that the only real jazz is the kind produced by Duke Ellington in the twenties; the Louis Armstrong of the New Orleans days; King Oliver, Bix Beiderbeck, etc. They are about 15 years behind the times; they consider the jazz being produced in America today too emotional, too unbalanced, not very original. I can appreciate their viewpoint in part; they realize the difference between the trite, dull music played in the U. S. by the Dorseys, Harry James, Sammy Kaye, etc., and the rich, imaginative music produced years ago by Ellington, Armstrong and the rest. But I am afraid the Britishers do not realize that wonderful music is still being played by the modern Duke Ellington, Count Basie, Lionel Hampton, Teddy Wilson, etc. Personally I do not consider the English qualified to criticize modern jazz. They have not listened often enough to the superb musicians in the U.S.: Art Tatum, Joe Jones, Al Casey, Oscar Pettiford, Buck Clayton, Lawrence Brown, Johnny Hodges, Benny Carter, Roy Eldridge, Rex Stewart, J. C. Higginbotham, Lester Young and many many others. The Englishman fails to realize that Jazz has undergone many in-

Rheinhardt's two-finger guitar playing. I consider him inferior to many American guitarists.

By CPT. EUGENE LEVINE

Teddy Wilson, 'Ivory Man,' on All-Star Jazz Concert

PHILADELPHIA

Teddy Wilson, Benny Goodman's former pianist and Esquire magazine's choice for its All-American band, will be the "ivory man" at the All-Star Jazz Concert, Tuesday at the Academy of Music.

Other Esquire All-American band choices in the concert will be Slam Stewart, the humming "dog-house" demon, and Gordon (Specs) Powell, the 23-year-old drum-thump sensation.

Behind the whole program are Nat Segall and Bob Horn, two hepster who, from experience and association with the most sizzling in swing, have picked for the concert whom they believe are the most authentic hot musicians.

Segall, now the operator of the Down Beat, was a former sax and clarinet man with Vince Rizzo and Jan Savitt. Horn is the pilot of "Come On and Dance" on WIP and knows his bands from the recordings.

Other swingsters on the concert program will be:

Trummy Young, trombonist and vocalist with Benny Goodman; Tiny Grimes, formerly guitarist with Lionel Hampton, but now with the Art Tatum Trio; Don Byas, tenor sax; Buster Bailey, clarinetist with John Kirby, and Red Rodney, 17-year-old Philadelphia trumpet player.



Freeman BIAJ (Best in American Jazz) will give its first concert at Town Hall tonight. Among the featured players are, in the usual order, Buster Bailey, clarinetist, "Specs" Powell, drummer and director of the organization and "Stuff" Smith, violinist.

49a-1945

Bunk Johnson in New York

New Republic SIR: In an article published in your October 22 issue, "Old Bunk Opens in New York," Fred R. Miller states: "The compilers of the hot discographies and the writers of the jazz books had never heard of Bunk." (As of September 28, 1945.)

Reading that statement gave me the hopeless sort of feeling that must have been experienced by many a Buchenwald inmate who, upon returning to consciousness, inquired first of his guard, "What have I done that I am here?" With others, I am a writer of jazz books (*Jazzmen*, Harcourt, Brace, 1939; *The Jazz Record Book*, Smith and Durrell, 1942) and they both had a lot to say about Bunk. In *Jazzmen*, Charles Edward Smith and I placed an excerpt from a letter Bunk had written on the Dedication Page of the book. Bunk's whole story is recounted in the text, and a plea is made for his recognition. Indeed, your writer's statement (1945): "Old Bunk himself had put his horn behind him long ago and was working in the Louisiana rice fields," echoes our Introduction to *Jazzmen* (as of 1939): "Like Willie Bunk Johnson, they have had to forego former glories, abandon music, drive a truck for \$1.75 a day during the rice season, and starve the rest of the time." 11-5-45

Men like Bunk were the special concern of *Jazzmen* authors, and because this was so, our book was assailed violently in the *New Republic* by John O'Hara, whose feelings were hurt because we hadn't devoted more space to those great unknowns of jazz, his friends Paul Whiteman and the late George Gershwin.

New York City

FREDERIC RAMSEY JR.

SIR: It's okay with me if Mr. Ramsey wants to get in plugs for the brace of "jazz books" he helped to write. All I can say is that Bunk Johnson's name is not listed in the index to *The Jazz Record Book*, which Mr. Ramsey claims has "a lot to say about Bunk." To leave Bunk out of it for the moment, I'm sure Mr. Ramsey would not care to deny the statement that no member of the band, with the exception of Baby Dodds, a comparatively well known jazzaroo, was ever mentioned in a "jazz book" of general circulation. Robinson, Lewis and Marrero first came to public notice via their Climax and J.I. records, issued a year or two back. It's true that Bunk got a bit of a play in *Jazzmen* and I regret having overlooked or forgotten it; what I ought to have said was that the writers of the 13 or 14 "jazz books" preceding *Jazzmen* did not mention Bunk. In any case, I didn't say that Bunk was completely unknown before he opened in New York—what I wrote was that "until quite recently" he and his bandsmen were unknown outside of New Orleans; and anyway I wasn't telling the story of Bunk's belated "discovery" but of his band's surprise opening here in town.

Staten Island, N. Y.

FRED R. MILLER

P. S. The band's new schedule at the Stuyvesant Casino is Wednesday, Thursday, Friday and Saturday nights from nine to one, and Sunday afternoons from two to five.

Jazz

MUSIC



BUNK JOHNSON & BAND
No swoons or screams, but the joint jumped.

Jazz? Swing? It's Ragtime

In tall and feathery words, an ecstatic esthete in the *New Republic* called it "New York's most important musical event of several decades." The music of Bunk Johnson was not as good as all that, but by last week it had become Manhattan's undiscovered hot jazz sensation of the year. TIME

Four nights a week, in a barren, gym-like hall called Stuyvesant Casino on Manhattan's tawdry Lower East Side, Bunk and his six fellow jazzmen from New Orleans gave out with rocking hymns like *When the Saints Go Marching In*, drum-heavy parade music like *High Society* and *Maryland, My Maryland*, and the quick-paced *I Wish I Could Shimmy Like My Sister Kate* ("she shakes like jelly on a plate"). Their tunes were old; their playing was steady beat, banjo-plunking, authentic New Orleans—and meant to dance to. Bunk and his bandmen couldn't understand why almost no one got up to dance.

Instead, the audience of three or four hundred sat with mouths agape, listening. Mostly the audience was in its thirties; they didn't swoon and scream, like bobby-soxers; they talked about the art of it. Many had the conspiratorial smugness of insiders.

Willie ("Bunk") Johnson is a 65-year-old steel-wool-haired Negro cornetist who was a New Orleans hit 30 years ago when the great Louis ("Satchmo") Armstrong was just a kid following him around, carrying his cornet getting lessons from

him. Bunk played in the sporting houses on Basin Street, in the saloons above Canal Street, and in the band wagons that rode around town with the slidehorns hanging out over the tailgate. He went barnstorming for as little as \$5 a week and tips. Twelve years ago Bunk lost his teeth and gave up playing. A Pittsburgh jazz fan found him, a toothless stooped laborer in the rice fields at New Iberia, La., got him some false teeth and raised money for a horn (TIME, May 24, 1943). Said the New York *Herald Tribune's* highbrow critic Virgil Thomson: "[Bunk] is the greatest master of blues or off-pitch notes . . . an artist of delicate imagination."

Clarinetist George Lewis, 45, who stops the show with long cadenzas that few contemporary jazz clarinetists could match, has been working as a longshoreman in New Orleans about five days a month—when the coffee boats come in. Trombonist Jim Robinson, 53, a crack tailgate man (he calls it "cellar-playing") worked in a New Orleans shipyard during the war. His last job: picking up nuts & bolts. Drummer Warren ("Baby") Dodds, a New Orleans alumnus, played drums for 20 years in Chicago, helped teach such top drummers as Gene Krupa, George Wettling, Ray Bauduc, Dave Tough, and quit steady work because it gave him high blood pressure. Chicago, Ill.

Together, without rehearsals, they go through a nightly repertory of about 20 old pieces, along with an occasional unfortunate stab at such contemporary fa-

vorites as *Bell Bottom Trousers*. If the audience—or the band itself—likes a number, Bunk plays it again, sometimes a third time, each version entirely different. Bunk calls their style of playing ragtime ("they call it jazz, swing, they change the name. It's ragtime").

Last week the two white jazz aficionados who brought Bunk to Manhattan (and have barely broken even on their investment) rented the hall for six weeks. Bunk signed a recording contract with Decca. Bunk Johnson, at 65, was apparently about to discover that there was money in his music—whatever the longhairs wanted to call it. 11-5-45

Maynor Thrills Atlanta Audience

Atlanta, Georgia
11-11-45

By RUBY WEAVER

Dorothy Maynor, soprano, thrilled a capacity audience in Sisters Chapel Friday evening with her charming manners, her vivacious personality and her superb renditions, opening the Spelman entertainment series for 1945-46. Accompanied by George Schick at the piano she displayed unlimited talent in all of her numbers.

Miss Maynor may be classed as a dramatic artist, who exhibits the characteristics of the song with every fiber of her being. Her stage decorum was unsurpassable and her winsome smile added much charm to her performance. Her soft whispered tones, scarcely audible, yet distinct and sweet, showed much skill, while her sustained high notes showed excellent control.

Her first group of songs, Gismunda's Aria from "Otto" and Rejoice Greatly from the "Messiah," both were delivered with much mastery and ease. In the former she displayed passion, tenderness, distress and longing and in the latter she portrayed jubilation and adoration, living every scene.

SINGS IN NATIVE TONGUE

The second group consisted of four numbers which were sung in the native tongue. All of these numbers exhibited dramatic finesse. With rhythmic swaying, sprightly spirits and rollicking glances she sang the lighter numbers and with slow wistful whispers she poured out her heart in the more serious ones.

Group three consisted of four love songs from Brahms and Strauss, giving the artist excellent chance to display her wide variety of tones and her true exhibition of the theme song. 11-11-45

"Il est Doux, il est Bon" from "Herodiate" by Massenet was in the fourth group. Her voice was filled with distress, longing, passion, crying out for relief, ending in submission and a pledge of eternal devotion.

LIGHTER NUMBERS

Songs of the lighter vein were in group five gay, spirited and filled with adventure, romance, and love. The rising and falling of the tide was effectively reflected by the singer in "The Traveler."

Four spirituals arranged by Wolff comprised group six. The

Death Songs were filled with deep emotions and anxiety. Others were filled with jubilation and spiritual happiness.

Encore numbers included Brahms' Lullaby, Gounod's Ave Marie, Jeanie With the Light Brown Hair, Oh No, John and a special dedication, Problem Child, to students of psychology. The last two numbers, humorous in delivery, brought rounds of applause.

Dorothy Maynor To Appear With Phila. Orchestra

PHILADELPHIA — (ANP) — Dorothy Maynor, the first soloist of the Philadelphia Orchestra's 1945-46 season, will be heard at the concerts Friday afternoon and Saturday evening at the famed Academy of Music. Eugene Ormandy will conduct.

The distinguished soprano will sing the recitative and aria "Dove Sene" from Mozart's "The Marriage of Figaro;" "Asio," from Ravel's "Three Poems for Orchestra-Sheherazade," and the "Et Incarnatus Est," from Mozart's Mass in C Minor, which is being given its first hearing at these concerts.

Miss Maynor, who was born in Norfolk, Va., received her early musical training singing in the choir of the Methodist church, in which her father served as pastor. She went to Hampton Institute and was a member of that institution's famous choir and toured Europe with the choral group.

The beautiful soprano aria, "Et Incarnatus Est," which Miss Maynor will introduce, is sung to string accompaniment with three obligato wind instruments—flute, oboe and bassoon. Mozart's composition of his great Mass in C Minor was in the nature of thanks—offering gift to his new bride, Constanze Weber. It was written after their marriage in August, 1782, and performed the following year at Salzburg, with Constanze singing the soprano part.

Miss Maynor was the first soloist for the 1945 summer season at Philadelphia's world renowned Robin Hood Hall. Her last appearance here was also with the Philadelphia Symphony orchestra.

Dorothy Maynor At Livingstone College Star of Zion

Woman Of
Myriad Interests
Charlotte, N.C.

By Harold A. L. Clement

Sallsbury, N. C., Oct. 25.—A young woman of extremely wide interests, Dorothy Maynor, the sensational new Negro soprano who sings a concert engagement here on the Livingstone Lyceum Series, Monday, November 5, 1945, at the Livingstone College Auditorium, is so busy filling concert dates she finds little time these days for her pet projects—with one exception. 11-1-45

The exception is travel. Miss May-

nor dearly loves going places, and fortunately for her, since the demands of her schedule enforce a touring itinerary that would break the heart of anyone who didn't get a constant thrill out of boarding a train.

High among her hobbies are, strangely enough for a musician, the household art of all types of handicraft. Not so strange in Miss Maynor's case, however, for, until almost the end of her college days, she had not thought of making music her career, but bent all her energies toward becoming a teacher—of home economics and handicraft.

Most of her other hobbies are related to her music. One of them, the collection of rare old spirituals, especially ones which have never yet been written down, has taken her into strange and delightful corners of the South in past vacation periods and led to the discovery of some most unusual music. And, incidentally, fulfilled, in a measure her desire for travel.

Yet another of the Maynor hobbies is working to increase the opportunities for members of her own race to express their talents, undoubtedly a relic of her youthful ambition to become a teacher and do this sort of work exclusively. 11-1-45

All of which adds up to a lot of activities for a woman who is one of America's busiest artists. But Dorothy Maynor, as you will note when you see her sing here, has a joyous sort of vitality, a boundless energy that enables her to encompass them all along with a remarkable career in music.

Negro Soprano Is Ill

DETROIT, Nov. 30.—(A)—Dorothy Maynor, celebrated Negro soprano, was reported resting comfortably at Henry Ford Hospital today after undergoing an operation for acute appendicitis.

The attack struck her yesterday following rehearsal for a concert with the Detroit Symphony Orchestra. The operation was performed a short time later, canceling her appearance. 11-30-45

Edward Matthews Returns From So. American Tour; To Appear In Town Hall Recital Dec. 23

By EVELYN WOOLFOLK

Edward Matthews, short and stocky, ushered me into his luxurious apartment at 400 West 154th street and began to talk with all the ease and freedom one is accustomed to him having on the stage. We talked about everything from his recent tour to Panama where he did three concerts to his plans for his return to Mexico for another series of radio concerts sponsored by the Waltham Watch Co.

He has been down South America ever since "Porgy and Bess" closed last March. Most of his work has been in radio which he enjoys immensely. His sponsor, during the past season, was also the Waltham Watch Co. *n. y. n. y.*

He has found in his travels of the Caribbean Islands that basically, the music is the same, though in many outward appearances it seems different. The thing he stressed was how well he was received in Latin America and his feeling that the reactions of the Latins are very sincere because they are great lovers of music. He also stated that there was no issue over race to bar his work from being anything but a pleasure. *12-15-46*

Mr. Matthews is a graduate and former music teacher of Fisk University. He was the director of the

Fisk Jubilee Choir in 1931 and 1932.

He began his dramatic career in Gertrude Stein's "Four Saints in Three Acts." He has sung many concerts before singing in drama. New Yorkers will have a chance to enjoy Mr. Matthews' talents again on December 23 at Town Hall.

To Sing In Recital



EDWARD MATTHEWS

Mayor Aids Negro Opera

Opens Drive for Production of 'Troubled Island' at City Center

Entertaining editors, publishers, and music critics of the Negro press, Mayor F. H. La Guardia and City Council President Newbold Morris opened yesterday a nation-wide campaign to raise \$30,000 for the production of "Troubled Island," an opera composed by William Grant Still, American Negro composer, which it is hoped will be produced at the New York Civic Center.

Leopold Stokowski has agreed to direct the production of the opera, Mr. Morris revealed yesterday. Parts of the score were sung in the Mayor's office yesterday by Ella Belle Davis, soprano; Jean Handzlik, contralto, and George Randol, baritone. Accompaniment was by Sylvan Levin, assistant conductor of the New York City symphony.

Stokowski to do Still's grand opera

The world famous Leopold Stokowski will direct a grand opera, "Troubled Island," written by William Grant Still, Negro composer resident here, it was learned this week.

Believed to be the first grand opera by an American Negro ever to be given professional production, the work has a libretto written by Langston Hughes and is from a story patterned after the life of the Haitian emperor Dessalines.

Mr. Still, considered one of the most eminent of modern composers, last week was announced as the winner of a \$1,000 War Bond for his Festive Overture, written for the Golden Jubilee of the Cincinnati Symphony orchestra. The composition, one of 39 entered will be performed during the Jubilee Jan. 19 and 20.

His opera, to be produced in

New York in March, will be sung in English. A ballet will be included. Mr. Stokowski plans to present the work with no intermissions. It will have its premiere in the City Center in Manhattan.

Mr. Still is the composer of several well known works, including the Afro-American Symphony, which has been performed by many leading conductors.

The symphony chosen for the Cincinnati Jubilee was adjudged best by three eminent musicians, Pierre Monteaux, conductor of the San Francisco Symphony orchestra; Deems Taylor, critic; and Eugene Goossens, conductor of the Cincinnati orchestra. It is dedicated to Rudolph Dunbar, British Negro conductor and writer.

By the rules of the contest, scores were sent in under pseudonyms. The composers' real names and addresses were sent to the orchestra manager in sealed envelopes not to be opened until after a decision had been reached. Mr. Still used the name William M. Grant.

The overtures were to be festive in mood, between 15 and 20 minutes long, scored for full symphony orchestra, unpublished and by American citizens.

Opera Co. Seeks National Support

WASHINGTON—The New York Campaign Committee of the National Negro Opera Company has launched a program seeking 150,000 subscribers for the production of grand opera and to establish an opera home in New York.

Celebrated Baritone Makes Debut in N. Y.

NEW YORK (ANP)—Todd Duncan, "Porgy and Bess" star, will make his grand opera debut with the New York City Opera company here on Sept. 26 at the City Center.

Duncan, the distinguished baritone who played Porgy in George Gershwin's Porgy and Bess, will sing Tonio in "Pagliacci," according to Laszlo Halasz, artistic and music director of the New York City Opera company. He will sing Escamillo in "Carmen," his second role, on Sunday, Sept. 30.

Duncan's program calls for three performances as Tonio and three



TODD DUNCAN, distinguished Negro baritone, makes his operatic debut Friday evening, singing Tonio (above) to Helen George's Nedda in the New York City Opera Company's production of Pagliacci at the City Center. The company opens a month-long season the previous night under the direction of Laszlo Halasz, offering Tosca, with Dorothy Sarnoff, of Rosalinda fame, and Sgt. Eugene Conley of the Army Air Forces in the leading roles.

as Escamillo during the first two weeks of the City center run.

"We feel that in presenting Mr. Duncan we are fulfilling the true purpose for which the New York Opera company was created—to present the best American talent," remarked Halasz. "Mr. Duncan has been acclaimed as one of the finest artists ever developed by his race.

cantata, The Prairie, at Carnegie hall. His last triumph was a concert tour of the Latin American countries.

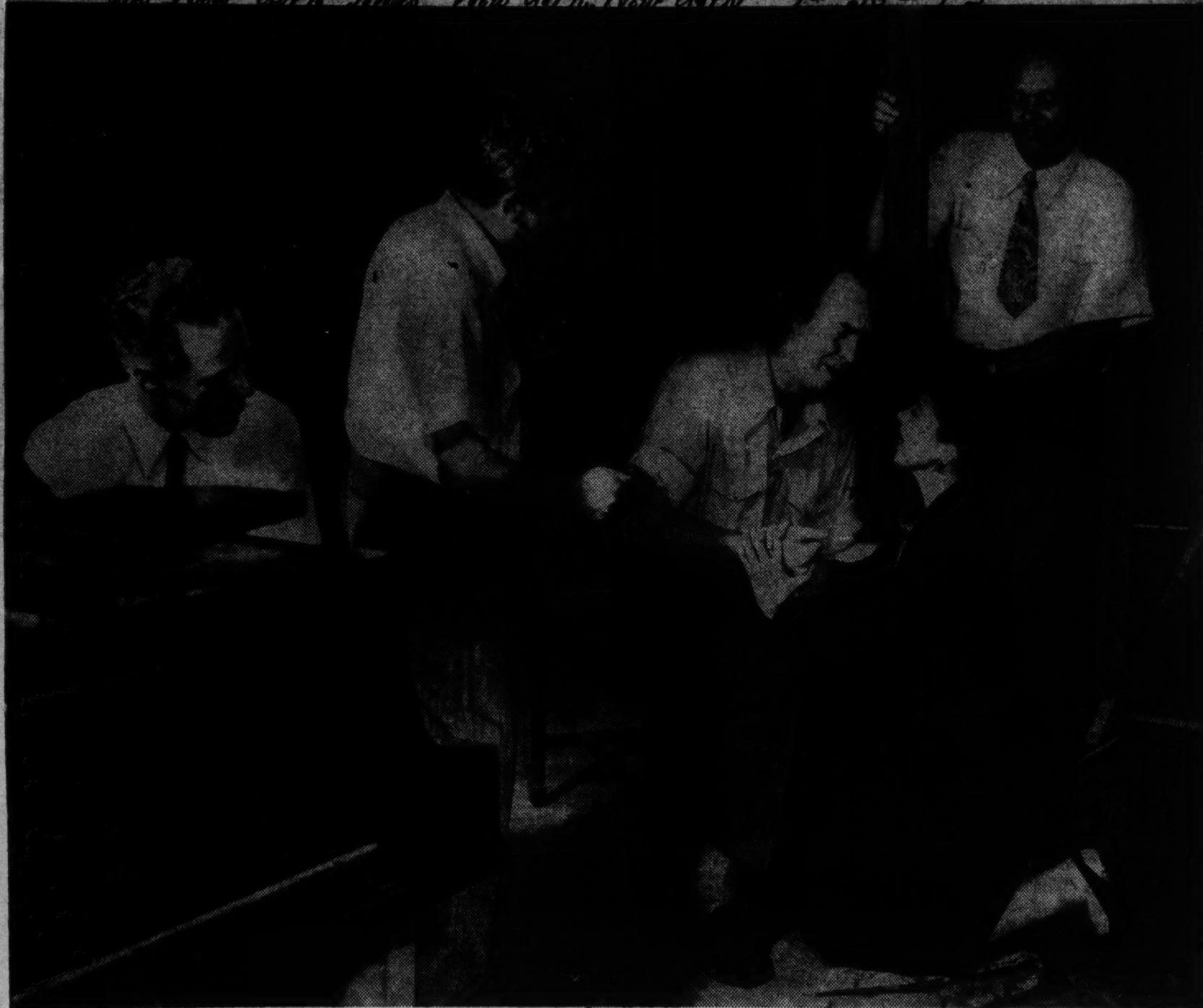
He is more than that for few artists in the world possess his superb rich voice and attractive personality.

Duncan's debut will mean a full realization of a long dream to enter the grand opera field. When critics called attention to his potentialities for the operatic stage, he said:

"One half of my heart is happy. The other half is bleeding."

He left the Porgy and Bess cast in 1944 to devote himself to the concert stage. He appeared with the Philharmonic-Symphony last year under the baton of Arthur Rodzinski, in the Lukas Foss

The Opera Season at City Center Opens Thursday



Laszlo Halasz, New York City Center Opera Company's artistic and musical director, accompanies a rehearsal of "Pagliacci," while stage director Eugene Bryden supervises a scene between Gordon Dillworth, Helen George and Todd Duncan. The opera will be presented Friday night in conjunction with its perennial partner, "Cavalleria Rusticana."

Met. Opera Still Closed

Baltimore, Maryland
NEW YORK—Todd Duncan concludes his operatic performances here with the City Center Opera Company in two appearances, Friday and Sunday, in "Carmen." His previous performances saw him in roles in Pagliacci.

Commenting on his debut as the first of his race to sing a major role in an opera not calling for a colored character, the Times Magazine had this to say: No colored artist has ever sung

or been invited to sing a principal role in the Metropolitan Opera. Even dark-skinned roles, "Othello," "Aida" and her father, the Ethiopian king, the African slaves in Meyerbeer's "L'Africaine" have always been sung by whites.

Met's Definition
The staid Met says that its board welcomes all operatically competent singers.

By the Met's definition, those who would not make the grade include: Tenor Roland Hayes, Baritone Paul Robeson and Todd Duncan, Soprano Dorothy Maynor and Contralto Marian Anderson—five of the best voices in the U.S. or any country.

One of them, jovial, Kentucky-

born Robert Todd Duncan, 41, has never given up hope of getting into grand opera.

Role Attracted Gershwin
After teaching music and English in Louisville (Ky.) City College and Washington's Howard University, he made his operatic debut in Manhattan in an all-colored version of "Cavalleria Rusticana." George Gershwin read the rave reviews, gave Baritone Duncan the lead in "Porgy and Bess." He has since sung the part more than 1,200 times.

He has also made concert tours, taught singing, had a key spot in Broadway's "Cabin in the Sky," floundered through a jive film called "Syncopation."

Not True for Hollywood

Says Todd Duncan: "Hollywood's not looking for my type. Dis, dat, dese! I can learn to talk that way, but not very well."

All the while Baritone Duncan quietly practiced six operatic roles, Tonio in "Pagliacca," Escamillo in "Carmen," "Rigoletto," Germont in "Traviata," the Ethiopian King in "Aida" and Valentin in "Faust."

From New York's municipal, low-priced opera company, presided over by a self-conscious champion of race equality, Mayor F. H. LaGuardia, his chance came.

Won Popular Acclaim
"Todd Duncan made his debut in 'I Pagliacca,' followed it two nights later with 'Carmen.' Sympathetic audiences cheered

him long. Critics were almost as loud in praise of his singing, hoped his acting would improve.

Musically, LaGuardia's opera company is a lot farther away from the Met than the 10 blocks that separate the two buildings. But Todd was the first colored in U.S. operatic history to sing a white role with a white cast.

Newsweek said: "Concert singing is still Duncan's great love and, since the close of 'Porgy's' revival, he has had a full concert schedule, even traveling to South America last summer as a trail blazer in the new Community Concert series formed then."



MRS. MARY C. DAWSON

Members of Negro Opera Group To Appear in Ben Davis Show

Members of the National Negro Opera Company, including Mrs. Mary Cardwell Dawson, the company's founder, producer and director, will be on hand at the great Ben Davis show and rally in Golden Gate Ballroom tomorrow, Sunday afternoon, to greet the people's councilman in song.

Mrs. Dawson is getting her support because of his uncompromising fight against all discrimination, says Mrs. Dawson.

Mrs. Dawson is herself a veteran fighter against discrimination in the field of music. The National Negro Opera Company, which was organized in Pittsburgh in 1941, aims to give Negro singers, ballet dancers and composers an opportunity

in the operatic field, which has been consistently barred to them.

The company, which now has affiliated opera guilds in seven cities, including New York, is now showing an exhibit of its work at the Harlem YMCA, 180 W. 135 St.

Performances of Aida, La Traviata and Faust have been staged by the Negro Opera Company in Madison Square Garden, Chicago's Civic Opera House and the Westgate in Washington, D. C.

Broadway Finds Muriel Rahn

Chicago Defender Chicago, Ill. Jack Of All Theatre Trades

5-12-45
Muriel Rahn, the concert artist and stage star, was born in Boston, reared in New York, but her musical training, save for special work at Julliard and Teachers' college in Manhattan, was earned in the Southland. First, at Tuskegee, and later at Atlanta university.

Her early training was in music but only after she had finished a special course at New York's Julliard did the thought of a professional career strike her seriously. Her first step in this direction was with the Eva Jessye chorus at the Capitol theatre, then the last word in Broadway houses. She has returned to Broadway many times since, including her most recent successful run as "Carmen" in Billy Rose's "Carmen Jones."

With a taste of Broadway in the Eva Jessye chorus behind her, Miss Rahn decided this was the career she would follow. And so she joined Lew Leslie's "Blackbirds" for a season's run. When this folded she accepted a singing role in Connie's "Hot Chocolates." Later, Muriel sang in many night clubs and finally made a trip to Paris in order to appear at Chez La Du Barry. Engagements in other music halls and supper clubs were about to be followed by a continental tour, when Broadway claimed her again. This time, Clemence Dane's play, "Come of Age," with Judith Anderson.

When Miss Rahn arrived in Paris she did not know a word of French. Some of her friends, masters of the language, thus had the chance of becoming articulate and even verbose—to the dismay and surprise of Muriel.

But she tackled the new adventure in vocabulary with determination. Those friends were not to know about her attempts in mastering the menus. She just envied the ease with which they blithely ordered the whole dinner in French without batting an eyelash. For days she had managed

to alternate between the two difficult words of cheese omelet and veal cutlet. It became monotonous and she longed for new fields to conquer—without betraying her ignorance by pointing to the menu and asking questions.

One day, to the surprise of all, she nonchalantly ordered "lapin saute." And Muriel showed no surprise at all when the dish arrived but matter-of-factly finished eating this and several other equally "unknown" dishes. The pay-off came when someone inquired cautiously, "Since when are you so fond of rabbit stew which at your home the whole family abhorred?" Was Muriel's face red!



After that her friends took over the ordering.

Miss Rahn's first individual try on Broadway was a concert in Carnegie Music hall. This was followed by an operatic role in the National Orchestral Association's presentation of Mozart's "Abduction from the Seraglio." Her performance in this opera and the critics' raves won the singer a featured role in the Lunt-Fontanne hit, "The Pirate," which ran at the Martin Beck theatre.

The critics claimed, however, that she had been picked for looking and acting the part. Nobody in the company suspected she could also sing—least of all Bach, Brahms and Wagner. That discovery was yet to be made—and Mr. Lunt himself told the story of how he came to discover "this fine little artist right under my own nose." Acting as master of ceremonies, he introduced her to the service men at a canteen entertainment, thusly:

"It was during the hot days of August, in the last week of rehearsals before the opening of 'The Pirate.' With the exception of a few of us whose nerves were sufficiently frayed to commit mayhem at the drop of a hat, and a third act that had been changed and re-written five times in three days with no one sure of his lines, there was really nothing to worry about."

5-12-45
Director Is Surprised
"And then, this little person who had been a model of good decorum and co-operation all throughout the weeks of turbulent rehearsals, came up and asked for the final week-end off, promising

to be back for the dress rehearsal the following Monday.

"The week-end off, indeed!" I yelled. "And what would you do with the week-end off?" I inquired sarcastically. "I would sing with the Chicago Symphony" said the little person sheepishly. I made a bold gesture, saying, "Then go right ahead, my dear—figuring I had neatly disposed of the incredible request then and there."

"So imagine my embarrassment," Mr. Lunt concluded, "when I asked for the little person at next day's rehearsal and was told that she was actually singing operatic arias with an 80-piece symphony at Grant Park in Chicago."

Many people can act and a goodly number can sing but only a handful have achieved fame in both fields—and MURIEL RAHN is one of them.

When the "Carmen Jones" star—whose ambition is a concert career and—of all things—the opportunity of singing the role of Aida at the Metropolitan—was asked about her preference for singing or acting she answered very simply:

"I guess about fifty-fifty—." The singing seems to have developed first—as a natural gift—when the student of Tuskegee and Atlanta university sang at campus functions and wherever she was asked. In fact, so frequently, that once she was reproached by her parents for neglecting her courses at Atlanta, saying: "A college course to you seems to be a singing vacation."

5-12-45
Explains Point
During a recent interview over the NBC chain she was asked how her acting experience came about and she explained:

"There were no dramatic courses in Atlanta at that time. My basic training was acting with a community theatre group in Harlem, founded by my husband—an actor-director and this is what really prepared me for my role in 'Carmen Jones.' Do I prefer singing or acting? I think stage and concertizing should and could be combined. You see—the stage develops a personality—it keeps you alive for concert."

"A concert is an individual and complete show. If a singer is too inhibited—too cold and austere, it dampens the atmosphere."

Robeson Sings
The Afro-American
at Wellesley
Baltimore, Maryland
WELLESLEY COLLEGE, Mass.
—Paul Robeson opened the winter concert season at the college here last week in his first performance since returning from an overseas USO tour.
Singing to a capacity audience in Alumnae Hall, Mr. Robeson was accompanied at the piano by Lawrence Brown, his regular accompanist, and William Schatzkammer, while concert pianist.
In keeping with the concert for students in their late teens and early twenties, Mr. Robeson presented a program that was light and agreeable, which also displayed his voice to an advantage to all present. 11-3-45
The singer will appear on the Columbia University series on Saturday evening, Dec. 15. On Jan. 8, he will be presented as the first colored singer at the Brooklyn Institute of Arts and Sciences.



Phillipa Schuyler plays her latest composition for her mother. Photo by Irving Haberman PM

Around Town

The Story of A Gifted Child

This Saturday afternoon at Carnegie Hall a short symphonic composition by Phillipa Duke Schuyler, *Manhattan Nocturne*, will be played for the first time. It will be a big day for Phillipa. She will be in the audience listening to her own music—conceived, written and laboriously orchestrated by herself—coming to life under the baton of Rudolph Ganz at a Philharmonic Young People's concert. And after the concert her mother, who has been saving red points for the occasion, has promised to serve Phillipa's favorite dish for supper.

That dish is made of ground parsley, ground onions, ground peppers and ground raw beef. It is made into a loaf and put into the refrigerator to chill well, then served. None of the ingredients is cooked. Phillipa's mother, Josephine, a short, blond woman from a Texas ranching family, believes that it is principally due to the fact that Phillipa has been fed raw meat, raw fish, raw vegetables, fruits and nuts since she was

weaned that she was able to compose, at the age of 12, a symphonic composition orchestrated for 100 pieces which has sufficient merit to be played by the Philharmonic orchestra this Saturday. The dietary theory of Phillipa's genius, however, is rather weakened by the fact that she learned to read and write while still lying in a crib nursing her bottle.

Working on Scherzo

Phillipa finished *Manhattan Nocturne* on her 12th birthday, last Aug. 2. She is now working on a scherzo, learning the violin, and preparing to join the Catholic church. Later this year she will start learning to play the cello and clarinet, and will begin work on an opera based on the Arabian Nights. She wears bobby socks, talks interminable baby talk to her two pet cats, writes regularly to nine servicemen, reads Shakespeare for relaxation, and has formed a romantic attachment for a 20-year-old French flier she met in Mexico City last Summer. "This time last year she was jiving," her mother says, "but now she's not sure she likes it. She has just gotten into adolescence, and become aware that there is such a thing as dignity."

Tall for Her Age

Phillipa was extremely dignified with us, when we called on her

at home last week. The Schuylers live in a four-room apartment on the 14th floor of an apartment house at 270 Convent Ave., on the edge of Harlem. Phillipa's room is large and sunny, with windows on two sides. It is dominated by a grand piano and several large portraits in oil, painted by her mother, who, besides having been a painter and ballet dancer, was also, in her time, a magazine writer, correspondent for various Negro newspapers, and a Mack Sennett bathing beauty.

Phillipa was sitting at a small desk reading when we came in. The book was Romain Rolland's *Jean Christophe*. "Here are some men who want to take your picture, and hear you play," her mother said. "Perhaps they would like to hear the piano arrangement of *Manhattan Nocturne*."

"Surely," said Phillipa, smiling and going over to the piano. She is a tall girl for her age, and very pretty. Her skin is a smooth light brown, her hair jet black and combed in bangs and short ringlets, and her face very wide, with big, soft eyes set far apart. She was dressed in a pale blue dress with pockets embroidered in bright colors, pale blue bobby socks and tan Mexican huaraches.

She sat down on the cushioned piano bench and raised her hands above the keyboard. "You better go put on some lipstick," her moth-

er said. "For the picture."

Phillipa got up and went to a chest of drawers and took out a lipstick.

"Go into the bathroom and put it on," her mother said.

Phillipa went. In a few moments she returned. Only the faintest trace of lip rouge was visible. When she went back to the piano her mother looked at her and said, "You didn't put enough on." Phillipa looked a little petulant.

'Put More On'

"I thought it might be obvious," she said. "I did not want it to be obvious." Her words were spaced and carefully enunciated. It was strange to hear anyone not making a speech say "do not" instead of "don't," "want to" instead of "want."

Phillipa played *Manhattan Nocturne*. She played with a lot of spirit and a lot of assurance, and it sounded very good. (It was written, Mrs. Schuyler had told us earlier, while the family was in Mexico City last Spring, and it expressed Phillipa's homesick yearning for New York.)

"Why do you like New York so much?" we asked Phillipa.

"New York," she said, "is the best city in the world. I like almost everything about it."

"You like it because you were born here," said Mrs. Schuyler.

"No," said Phillipa. "Other people who were born in other cities do not like them best of all, just because they were born there."

The photographer asked her to play something in the bass, so the camera would catch more of her face as she watched her hands.

"I will play *The Cockroach Ballet*," she said. "This I wrote when I was six. It has a story."

She told the story, rather rapidly, as though she had told it many times before. She put a great deal of pathos into her voice.

"It is about some cockroaches who were having a feast on the floor," she said. "A human came along and killed them. But he did not kill all of them, and after the human had gone away, the cockroaches who were left began to peep out from corners, one by one, and then they came out and did a sad little dance for their dead comrades."

It was a nice little thing. *The Cockroach Ballet* was by no means Phillipa's first composition. She was three years old when her parents, who knew nothing of music and cared nothing about it, hired a woman to teach her piano. With

in six weeks she was making up her own tunes for nursery rhymes.

When she was four her ear was tested and she was discovered to have perfect pitch. That year she played on a radio children's hour.

Two years later she was composing Gregorian chants for the Convent of the Sacred Heart, the only school she has ever attended. That year also—she was six—she gave her first concert, playing the music of Bach, Beethoven, Schumann, Arne, Tchaikowsky, Clementi, McDowell, Bergmuller and Phillipa Duke Schuyler. By the time she was 11 she had written over 100 compositions; only then did she begin to study composition.

Her Books

While Phillipa was playing and the photographer was taking pictures of her and her mother, we glanced at the books on the two shelves by Phillipa's desk. *Jean Christophe* and a fat red volume of Shakespeare's collected works were lying open on top of the bookcase. We jotted down the first seven titles on the first shelf: *Twentieth Century Music*, *Little Men*, *Wuthering Heights*, *Ivanhoe*, *Oil*, by Upton Sinclair, *Margot Asquith*, an autobiography, and *The Psychology of Character*, by Rudolf Allers.

After she had played for a time Phillipa went out of the room to get her two pet cats, Ifret, a beautiful red Persian, and Djin, a nondescript grey. While she was gone, Mrs. Schuyler sat down on Phillipa's big double bed and told us some more about her child. Over the bed, looking down on us, was a portrait of Phillipa's father, George S. Schuyler, painted by Mrs. Schuyler. It was posed on the roof of their apartment house, and the sun was glinting on his strong, handsome face. Schuyler, who writes a column for the *Pittsburgh Courier* and is business manager of *The Crisis*, the magazine of the National Association for the Advancement of Colored People, has an almost ebony skin, but in the painting the full light of the sun made it look coffee-colored.

Phillipa, Mrs. Schuyler said, learned to read on wooden blocks cut in the shape of letters, and by the time she was 18 months old had taught herself the alphabet.

Intellectual Friends

She nursed her bottle until she was nearly two, and by the time she gave it up she had learned to read and to write simple words on a blackboard. By the time she was

I didn't know but what they were right. So we decided to try an experiment. We picked out a field we had no interest in and no knowledge of music, to see what Phillipa would do with that. "Well, it took her a week to learn the notes. It was six weeks before she was making up tunes to fit her nursery rhymes."

Phillipa learned to read when she was 18 months old. Mrs. Schuyler said, "You've got an idea of what pressure they put on us. They didn't like us at all. They said we were ruining her, that she couldn't be a normal healthy girl. They said it was just us teaching her that made her learn so fast."

three she had read all of a set of first-grade books, spelling out the words one by one and then pronouncing them. On her third birthday she stopped spelling words aloud and began reading silently. The Schuylers' friends were primarily intellectuals, and a number of them were teachers with strong

The Clinic for Gifted Children, at New York University, first tested Philippa when she was five. She had an Intelligence Quotient of 185 and an Educational Quotient of 200. Thereafter she was given periodic mental and emotional tests for several years, but she has had none since she was 11.

"That is a wonderful group, the Clinic for Gifted Children," said Mrs. Schuyler, "but they have kind of given Philippa up, because they can't find anything wrong with her. Their function is to help gifted children make a normal adjustment to the world. They have never been able to do anything for Philippa. Other children, they have complexes and all."

Philippa's freedom from "complexes" as well as her talent, in Mrs. Schuyler's opinion, has its basis in diet.

"The universities believe that heredity is responsible for a child like Philippa," she said. "We do not. It has always been our conviction that if the child is fed with good food, stimulating food—and the mother has to have it before the child is born—every part of its body and mind will be better."

Jim Crow

Mr. and Mrs. Schuyler sent Philippa to school at the Convent of the Sacred Heart, which is conveniently near their home, until last year. She attended school only half a day, and finished the eight elementary grades when she was 10. Now she is not going to school, but has a tutor for Latin, Spanish and geometry. Intellectually, she is ready now to go to college, and, of course, excellent; but her mother plans not to send her until she is 15. She will go to Manhattanville, also a Catholic institution. "The nuns have been very good to Philippa," Mrs. Schuyler said. "I think she is going to be a Catholic. At least that's the period she's in now. Mr. Schuyler and I aren't religious."

Philippa's friends of her own age are both white and Negro. "Jim Crow hasn't touched her," said Mrs. Schuyler. "People are always very nice to Philippa. Of course, she understands the whole basis of the business, historically; she knows all about how minority groups have been treated, and what different groups were minorities at different periods, and so on. She understands Jim Crow intellectually, but she hasn't felt it emotionally."

Philippa came back with her two cats, a dish of raw lamb kidneys, and two foot-square mats which she placed on the floor. She fed the cats pieces of kidney, making them stand up for each piece. Each cat would take its piece of

meat, lay it on one of the mats, look at it, then gobble it. After a time Philippa held out her arm, and the cats jumped over it. Entirely self-conscious, she kept talking to her favorite, Djin:

"Ooh, Djinny-winy oo is so dwaceful, oo is so booful, oo is my own dwaceful Djinny-winy."

We remembered one question we had meant to ask and had forgotten.

"Do you like popular music, Philippa?"

She became an adult again. "I like," she said, slowly and clearly, "some popular music. I do not like that which is excessively sentimental."

—TOM O'CONNOR.

"Philippa Schuyler

A Genius"

The Union 7-14-45

New York City—MISS DEE SULLIVAN, REVIEWING AND DISCUSSING THE CHARACTER AND CAREER OF THE MUSICAL TEEN-AGE HEADLINER, PHILIPPA SCHUYLER, UNDER THE TITLE OF "MISS BEETHOVEN IN BOBBY SOX" IN THE AUGUST ISSUE OF MAGAZINE DIGEST, CONCLUDES THE CHILD IS A GENIUS AND NOT A PRODIGY. A prodigy may or may not become a genius. As the saying goes, "many are called but few are chosen." Miss Sullivan ascribes Philippa's talent to not so much precocity (inspiration) as patience. Philippa's ability to concentrate for long periods of time was first noted when she was two. Philippa does not like to make quick answers, says Miss Sullivan, and for this reason is not spectacular in the Quiz Kid manner. Like Beethoven she is a hard worker, willing to spend hours working out the merest detail.

Philippa, who has been in the headlines ever since the Herald-Tribune discovered she could read and write a dozen years ago, will not be 14 until August 2. Her 13th year, contrary to superstition, has been her luckiest, says Miss Sullivan. She has heard her first orchestral composition, "Manhattan Nocturne," composed and scored at 12, played by the New York Philharmonic Orchestra in Carnegie Hall, later broadcast by OWI to Europe and called by the N. Y. Times "a piece of expert workmanship and great imagination"; she has had her first magazine opus, "Friends Across

the Border" published; she has given recitals for youth charities and wounded soldiers in a dozen cities where music hailed her as a mature interpreter of the classics; she has studied the violin, second year Latin and second year Spanish and geometry, read French and Russian classics; and most important of all, has just completed her second orchestral composition for full symphony, a scherzo called "Rumpelstiltsken."

Magazine Digest Writer Ascribes Philippa

Schuyler's Talents As Genius Not Prodigy

New York Age

Miss Dee Sullivan, reviewing and discussing the character and career of the musical teen-age headliner, Philippa Schuyler, under the title of "Miss Beethoven in Bobby Sox" in the August issue of Magazine Digest, concludes the child is a genius and not a prodigy. A prodigy may or may not become a genius. As the saying goes, "many are called but few are chosen." Miss Sullivan ascribes Philippa's talent to not so much precocity (inspiration) as patience. Philippa's ability to concentrate for long periods of time was first noted when she was two. Philippa does not like to make quick answers, says Miss Sullivan, and for this reason is not spectacular in the Quiz Kid manner. Like Beethoven she is a hard worker, willing to spend hours working out the merest detail.

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phony, a scherzo called "Rumpelstiltsken".

Capacity Audience Hears Gifted Phillipa Schuyler In Durham

By DR. ARLANDEA YOUNG

DURHAM, N. C. — A capacity house of music lovers, predominately youthful, listened enraptured for two hours on Wednesday evening, April 18, while Philippa Schuyler, 13-year-old pianist and composer, wrought magic on the keys in a surprising mature concert. Duke Auditorium—on the campus of the North Carolina College for Negroes—was the setting for the refreshingly inspirational concert and the audience is grateful to the Girl Reserves of the Harriet Tubman branch of the YWCA for bringing the fast maturing youthful artist to Durham for her third appearance here.

Phillipa, at 13, is naively sweet and dignified and an audience which had heard her twice previously was pleasantly aware of her native charm and piquant self-consciousness as she revealed to them the sudden burst of maturity in her handling of a very heavy program.

THE PROGRAM

The program, comprising three separate groupings, offered first a number of classics, then—after an intermission, filled by the receipt of flowers and the presentation of the artist's mother to the audience by Dr. R. A. Young, a modern composition, and last, a brilliant grouping of the young artists' creative composition, arranged adeptly to show the startling evolution of her growth in expressing architectonically and with infinite variety many creative ideas in the musical idiom.

The groupnig of classes moved first from a "Capriccio" by Scarlatti, which was rendered with brilliance, ease, and pleasing fluidity, to a masterful interpretation of the "Prelude and Fugue" (from Well-Tempered Clavichord) No. 22, by Johann Sebastian Bach. Her sensitive handling of contrapuntal phrasing was here markedly evident. Next followed a Beethoven "Sonata," opus 10, No. 3 (Presto-Largo e Mesto-Menuetto-Trio-Rondo) expressed with infinite, majestic strength and tenderness and ending eloquently in a racing rondo.

Three brilliantly interpreted Chopin offerings climaxed this section of classics. The "Waltz in C Sharp Minor," which satisfied the very critical that here again, since Paderewski is a sensitive soul to whom the lyric estheticism of Chopin is a moving and breathing challenge, demanding a vigor and spontaneity to recapture an impassioned, yet elfin grace. The "Nocturne in E Flat Minor" achieved a well modulated moment of musical introspection, likewise clear and mobile—executed with facility and forming an excellent background to usher in the thunderous and dynamic climax of

the "Etude"—(The Revolutionary). At the close of this group one closed one's eyes and forgot the gracile sylph at the massive piano forte—one forgot youth, sex, everything and awakened happily to the realization that pure music, dynamically and skillfully executed at the hands of a true artist, had been rendered. It was as if the spheres were performing.

The section of modern music offered "Heux D'Eau"—(The Fountain) by Ravel. Undeniably, she showed herself here to be a keen craftsman in the modern idiom.

A group of original compositions, portraits—tersely, yet courteously and picturesquely, explained by Philippa introduced the third section of the program. Sharply realistic in their clearness and adroitly interpreted in superior technique, color and tone, they marched forward delighting the audience with definite evidence of her growth in technique and mastery of forms and idioms. "The Dancing Bear," "Santa Claus," "Pinnocchio," "The Jolly Pig," "The Arabian Suite": (a) "Camel Race," (b) "Standstorm," (c) "Caravan," (d) "Streets of Damascus," (e) "Dance of the Forty Thieves," "Cockroach Ballet," and "Toy Shop" comprised the group composed between four and seven years of age. Each unique and good musical composition.

A more mature group of compositions, created between the ages of eight and ten, offered in the romantic and modern idiom, respectively. "Men at Work," "Waves," "Moment in a Steel Mill," and a refreshingly tender and original "Minuet." "Moment in a Steel Mill" is reminiscent of Stravinsky and the "Petrovchka Ballet."

Two final creative renditions, "A Sentimental Story," expression of the romantic age, and "Manhattan Nocturne" concluded an evening of pure music, after which the gracious Philippa satisfied demands for an encore by executing with verve and brilliance the intricacies of the Chopin "Minute Waltz." "The Sentimental Story" composed by Philippa is good composition with a Chopinesque piquancy and a surprising touch of verisimilitude.

—ETHYLENE H. THOMAS

N. Y. Philharmonic Plays Schuyler Opus

NEW YORK, N. Y. — (Phillipa Schuyler, talented 13-year-old pianist composer of this city, attained the goal of every composer's ambition last Saturday, when Dr. Rudolph Ganz, renowned pianist and head of the Chicago Musical College lifted his baton in Carnegie Hall here to direct the New York Philharmonic Symphony Orchestra in the premiere of her "Manhattan Nocturne."

It was the last and most important of the young people's concerts of the 1944-45 season, and as always there was an overflow audience of young and old music lovers. The program was broadcast locally over the radio.

Phillipa began "Manhattan Nocturne" while she was vacationing in Mexico City last April and completed it in time for her 13th birthday on August 2. She scored the piece herself for 100 instruments.

WON HONORS

Carnegie Hall honors are not unusual for this youngster. Each season from her fifth to her eleventh year she attended the young people's concerts and won the highest honors with her notebooks—eight prizes in all—from such notables as Ernest Schelling, founder of the young people's concerts; John Barbarolli, noted English conductor, and Rudolph Ganz.

At the age of eleven Philippa was barred from further participation in the notebook contests because, as Dr. Ganz announced from the platform, "Phillipa has already won all we have and more."

BACK AGAIN

But, on Saturday, she was back again to win the greatest honor of all—her own composition played by the celebrated New York Philharmonic Symphony Orchestra.

Phillipa Schuyler, who began composing at the age of three and played her first composition over the radio on her fourth birthday, has written over 100 compositions, many of which have been published.

She is the youngest member of the National Association of American Composers and Conductors and had a day named in her honor at the New York World's Fair in 1940.

Phillipa Schuyler Writes An Article

A creative mind is usually overflowing with ideas, so if they run riot why not find more than one medium of expression. So says young Philippa Schuyler, 13-year-old composer, who has discovered that she doesn't want to be fenced in, and has broken into print with her first article, "Friends Across the Border," written for the March issue of "Calling All Girls," a teen-

age publication with a terrific following.

Mexican Girls Inhibited

Little Philippa describes her recent visit to Mexico and gives her impression of the bobby-soxers there. She says they are dissatisfied with their home conditions and long for the freedom of American girls with their dates, jive and nylons. (Out of circulation). She envied however their magnificent monuments showing great historical tradition, their unrationed shoes and orange juice at two cents a glass.

Story On The Air

Some of the material from her story will be used over the radio program, "Calling All Girls Club of the Air," according to Miss Frances Ullman, editor of this popular magazine. Miss Schuyler will play a piano recital in Chicago Easter Sunday and later in that week will appear in Cleveland.—N. H.

Negro Pianist Refuses to Play At Press Dinner for Truman

Washington, Nov. 10 (AP)—Negro pianist Hazel Scott canceled today an appearance at a dinner

at the National Press Club is giving Tuesday in honor of President Truman.

She gave these reasons in a telegram to the club:

"1. The fact that the National Press Club exclude Negro journalists, even though they are members of the American Newspaper Guild, whose membership consists of both white and Negro correspondents.

"2. Negro journalists have been excluded from press galleries of the House and Senate."

She expressed a hope the day would come soon "when qualified journalists of my race will be accepted without distinction."

Miss Scott, wife of Representative Powell (D., N. Y.), was the center of a recent controversy over the refusal of the Daughters of the American Revolution to let her play here in Constitutional Hall.

Samuel W. Bell, chairman of the standing committee on the Congressional press galleries, said there is no rule against Negro membership. He explained that the committee, made up of correspondents, administers the rules prescribed by the presiding officers of House and Senate.

Any person who can qualify under the rules may be admitted to the galleries, Bell said.

this number that the patrons began to swerve in their seats and that Hazel reached the "groove" that has been a part of her programs for so long.

Certainly her work with the "classics" was commendable, but in later comparisons one must come to realize they are no more a part of the Scott technique than does the "boogie-woogie" belong to the Chopin and Bach biographies.

And, yet, the artist did appear somewhat at ease with Chopin, which she handled best of all the classics.

She appeared to "live" his "Nocturne in B-Flat Minor" and with his "Fantasy-Improvisation" she likewise reached appreciable heights. Otherwise, the Hazel Scott we saw Sunday was just a good pianist until she arrived as a modern.

But she is a great artist. No other pianist to hit Orchestra hall has shifted selections from classic to swing and even "boogie-woogie" as masterfully and with the finesse displayed by Miss Scott. Several times during the performance we felt like screaming "Long live the Queen," and so must have the rest of the packed house. Only I fear for this wish unless Hazel realizes, as does most everyone else, that her greatness is in modern music and not the "classics."—A. M.

For the 25-year-old pianist revealed a sureness and proficiency in all her playing that made Scarlatti and Ravel just as good to listen to as Kern and Gershwin. The classical selections, to be sure, appeared to have been made with a distinct lack of sophistication—they were almost all the kind of war-horses (De Falla's *Fire Dance*, Chopin's *Fantasy Improvisation*) that have been relegated to high school graduations. But Miss Scott did so well with them that one felt eager to hear her in a more subtle program.

In other ways, her advent into the concert hall came off most successfully. Except for blue and red lights above the stage pointing like arrows at Miss Scott below, the evening was happily devoid of "showmanship." Miss Scott, herself, seemed much like the nice, fresh young girl of four or five years back, around whose piano everyone at Cafe Society Downtown used to gather informally. She had discarded for the evening all those mannerisms she acquired when she became A Personality In The Entertainment World. It was very good to see.

Her dress represented an interesting compromise with concert-hall tradition. Known for her superbly décolleté costumes, Miss Scott wore last night a black number with a glittery sequin top that covered one arm and shoulder entirely, but left the other arm and shoulder quite without covering. Needless to say, Miss Scott knew which shoulder to keep toward her audience.

—SEYMOUR PECK

petence as a pianist, interpretation aside.

The Hazel Scott Carnegie Hall appearance was more than just a concert of classical and modern music. It was an event of political importance. When the artist wife of a Negro Congressman is refused a place to perform in the national capital—especially when this refusal comes shortly after the nation has finished a war to make more secure "the American way of life," then her performing anywhere at any time within the nation has real political significance.

The people's support of this artist is a gauge of their attitude toward the little clique of fascist-thinking Americans who had prevented her playing in Constitution Hall.

Miss Scott showed herself to be an artist of talent and skill. Her "Passion Suite," for instance, "an original composition depicting the last days of the life of Christ, woven around Negro spirituals," was considerably more than simple improvisation. Skilled music writing, it showed brilliant imagination.

Hazel 'Boogie' Scott Goes Classical—Alone

Hazel Scott descended on Orchestra hall wrapped in "minor and majors" and a rose and white gown Sunday afternoon for her first local concert since becoming Mrs. A. Clayton Powell. And her concert, like the gown, appeared most appealing at the half-way mark.

From the opening group — an original on the last days of Christ woven around Negro spirituals — through Bach, Scarlatti and Rachmaninoff nocturnes and preludes she was just another pianist you admired. Then, at the half-way mark, aided by an instrumental trio, she sought and received aid from Jerome Kern and George Gershwin and thereby became the pianist you love.

Early in the program, particularly when the artist played De Follas' *Dance of Fire*, both Miss Scott and the audience became predictable. For it was during

Hazel Scott At Carnegie

Reprinted from Yesterday's Late Edition

Hazel Scott, who started out five years ago as a jazz pianist in Sheridan Square's Cafe Society, came to Carnegie Hall last night. Miss Scott, seeking a career as a classical pianist, ventured into the classics for half her program, relying upon her considerable jazz repertoire for the rest. The combination pleased a large audience, a good many of whose members may have been expecting to sit in boredom waiting for Miss Scott to get through the "heavy stuff" into her swing numbers.

Hazel Scott at Carnegie Hall, A Pianist Who Can Blend Arts

By EUGENE GORDON

It occurred to me while listening to Hazel Scott's recital in Carnegie Hall last Monday night that an artist who in this competitive age, had nothing new or different to say should remain silent. I assured myself immediately that Miss Scott should not remain silent.

The Carnegie Hall audience thoroughly enjoyed some of Miss Scott's program, as the applause indicated. It liked some only fairly well. One man remarked to a friend that she "ought to stick to boogie-woogie" and a woman retorted that Miss Scott was "a refreshing bit of air in this stuffy place." There seemed to be little difference of opinion on her com-

Own Compositions Featured With Classic and Swing

By CARL DITON

NEW YORK.—(ANP)—A large audience greeted Hazel Scott last Monday evening to witness for the first time in the history of Carnegie Hall a piano recital played by a Negro.

Miss Scott, famous as an exponent of boogie-woogie, ventured into the traditional concert field (and why not?) presenting Scarlatti's C minor and C major sonatas; Bach's prelude and fugue in C minor; Bach-Saint-Saens chorus from the former's 30th Church cantata; Chopin's flat minor Nocturne, C sharp minor Fantasy-Improptu, and C minor (posthumous) waltz; Rachmaninoff's G sharp minor prelude, Ravel's Torlone and Dora's Dance of Fire.

This charming young personality is at the very top of the Negro keyboard exponents. Just where she stands among pianists at large cannot be adequately judged from the above list of solo numbers too impulsively and unconcernedly tossed off by her uncommonly fleet fingers. We should not be at all surprised but what there is latent in her a passion and intellectual depth that alone can emerge when she comes to grips with the much more ponderous works of piano literature. In her performance she disclosed a whirl-wind technic, magnificent left hand and enough speed in particular to last her the rest of her life. Her tone, both chordal and melodic, is inclined to be hard at times but Carnegie is not too large a place for it.

The second part of Miss Scott's program was devoted to swing and boogie woogie, and no matter how artistically it was done there was an unmistakable aesthetic let-down. Speaking as one who appreciates classic as well as popular music to the highest degree, each in its own field, there is by no stretch of the imagination any such thing as combining these two greatly contrasted spheres of art. In Monday's program we can see simultaneously the great harm wrought by race prejudice and the yearning of a gifted young woman for her first love.

As a new feature Miss Scott displayed her talent for serious composition in the performance of a passion suite based upon Negro spirituals and portraying the last days of the life of Christ: Triumphant Entry, The Crucifixion, The Resurrection and The Second Coming, which tho not expanded very much in structural form, variety of key or pianistic color was quite effective in chordal treatment, especially the Crucifixion variation.

She was ably assisted by Wilmore Jones, drums, Edgar Brown, string bass, and Eugene Cedric, saxophone and clarinet. And may we hope that her great commercial success in the popular field will pave the way to a similar success in the classic field and added laurels to her race.

49a-1945

Portia White

Portia White In Debut Here

Portia White, Canadian contralto, who will make her Louisville recital debut at Memorial Auditorium Friday has appeared as soloist at the Promenade Symphony Concerts in Toronto, under the baton of Andre Kostelanetz. Among her many engagements in Canada, Miss White gave a command performance in Ottawa before the Earl of Athlone and the Princess Alice, and in this country she has been heard in New York, Chicago, St. Louis and Detroit. She is a daughter of the only Negro chaplain to serve with the British forces in the last war.

For her recital here Friday evening, with Frederick Kitzinger at the piano, Miss White will sing the following program:

Komm Susser Tod	Bach
Charmant Papillon	Campara
Dido's Lament, From Dido and Aeneas	Purcell
The Lass With the Delicate Air	Arne
Auflosung	Schubert
Die Liebe Hat Gelogen	Schubert
Wiegenlied	Brahms
Der Schmied	Brahms
O Mio Fernando, From La Favorita	Donizetti
May-Day Carol	Arr. by Taylor
Le Coucou	Arr. by O'Hara
I Wonder As I Wander	Arr. by Niles
Gnommetta	Arr. by Sibella
Swing Low, Sweet Chariot	Arr. by Burlingame
You Gonna Reap	Arr. by Miller
Let Us Break Bread Together	Arr. by Lawrence



Portia White
Canadian contralto

Prelude, Chorale and Fugue	Franck
Three Preludes	Chopin
Etude in E Minor	Chopin
Poisonaise in F-sharp Minor	Chopin
Poissons d'or	Debussy
Etude in D-sharp Minor	Scriabine
Lièbeslied	Kreisler-Rachmaninoff
Toccata	Ravel

49c-1945

FAMED U.S. NEGRO SCULPTOR PLANS NEW PROJECTS

Barthe World
 Richmond Barthe, American Negro sculptor whose exhibitions have earned the plaudits of critics for more than a decade and whose works are in the museums and public buildings of half a dozen countries besides the United States, is finally convinced that he is beginning to create sculpture.

A conscientious, modest and burlesquely sincere artist, Barthe almost dismisses most of his past work and speaks hesitantly of works now in progress. He has just finished preliminary work on a head of Abraham Lincoln, U.S. Civil War President, and he is now making clay sketches of a figure of Christ. Both these pieces, Barthe hopes, will accomplish what he has always wanted to do, what he has been working toward in the years when he has been garnering the high praise of critics.

JUST STARTING

In his studio atop an ancient



RICHMOND BARTHE

loft building in the heart of New York City, Barthe spoke of his plans.

"I am really just starting now," he said. "The pieces I have done up to now, the things on which I have made my reputation, are like melodies. Pleasant, yes. In doing them I was learning, growing up as an artist. I was acquiring techniques—though to me emotion is the prime element of sculpture, technique secondary. The heads and the dancing figures I have done, then, are my melodies. Now I am at work on my first symphonies. I hope I have achieved the Lincoln I wanted to capture—not the great President but rather the young Lincoln, warm and human, the man who could tell a good story and enjoy a hearty laugh."

Barthe's satisfaction with his head of Lincoln, to be executed finally in marble, led him to start what he calls his second real work, a life-size figure of Christ. The sculptor is deeply religious and his conception of the Saviour is one of great simplicity and dignity but above all encompassing warmth.

The sculptor was born in Bay St. Louis, in the southern state of Mississippi, in 1901. His father died not long afterward and soon the busy young mother found she could do her shopping or housework without worry if she gave young Richmond a bit of pencil and paper and set him on a rug where he could use the floor as his drawing board. At the age of six Barthe, untaught but groping, was working in water colors. At 14 he began work as a houseboy. He was already a butler in a large New Orleans household when he reached his 16th birthday.

Pored Over Art Books

Johannesburg, Africa
 His employers knew of the boy's intense interest in painting and encouraged him. For Christmas their gift was a set of oil paints. By that time Barthe had saved enough money to buy a two-volume collection of reproductions of masterpieces. 6-19-45

"My mother thought I was crazy," the sculptor says. "No one we knew spent 25 dollars for two books! But I learned a great deal by copying the old masters. I taught myself to mix colors. And from those books—which I still own and use—came my first real opportunity."

Barthe knew he must study art but no opportunity to enter a school presented itself until he was 23. At that time Barthe's church was holding a May festival to which each member donated some object to be sold. Barthe copied a religious picture from his precious books and took the painting to the festival. There a visiting priest, the Reverend Harry F. Kane, S.J., saw the picture.

"Where did you get this?" asked the priest.

"I didn't get it," answered Barthe. "I painted it."

"You must go to art school at once," the priest said.

Through his efforts Barthe was enrolled in the Art Institute of Chicago that fall. There he, who had always wanted to paint, became a sculptor. A classmate of Barthe's was a young Polish boy whose head was so beautiful in its bone structure that Barthe decided to make a clay model. He was so pleased with the result that he immediately made a second head. Just then came a call for the work of a Negro sculptor for exhibition in Negro Art Week. Barthe's first two pieces were displayed. 6-19-45

In 1928 he won the Eames MacVeagh prize of the Chicago Art League and in the same year his work also won an award in the Harmon Exhibition. In 1930 Barthe's first one-man show was held in Chicago and the following year the young sculptor was named a Julius Rosenwald fellow, receiving one of the score of scholarships given to Negroes for creative work or study.

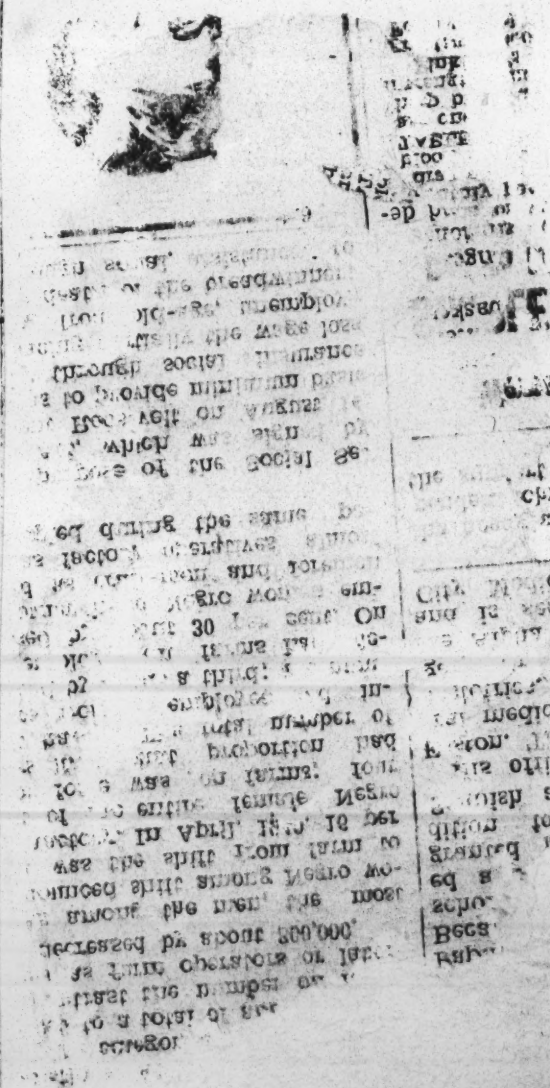
The scholarship enabled him to spend a year studying at the Art Students League in New York. Since then his exhibitions have won him mounting praise.

VARYING SUBJECTS

Among his works are such widely varying subjects as a bust of the British actor John Gielgud

as "Hamlet," which is an exhibition in the New Theatre in London, and figures of the great American leaders, Booker T. Washington and Paul Lawrence Dunbar, both at Armstrong High School in Richmond, Virginia. In the Art Centre of the Theosophical Society in Adyar, India, where each nation is represented by a single piece of sculpture typical of the country, the U.S. piece is by Barthe, a figure of Lincoln leading a Negro boy out of slavery. Others of his works are in museums and private collections in Rumania, Austria, Germany, Africa, the Virgin Islands and the United States.

Barthe lives simply in his studio, keeps no regular working hours, seeks no large commissions. He generally finds himself working on eight or ten pieces more or less at once. When he has crystallized a new idea, formulating the essence in a rough clay sketch, he can put it aside and return to finishing a portrait head. Thus he always has a full schedule.



Sculptress describes her experiences with the late President Roosevelt

NEW YORK—A bronze plaque showing Franklin D. Roosevelt in profile with the Four Freedoms displayed above his head, the work of Negro sculptress Selma Burke, will be set in place in the Hall of Records at Washington in September, the Modernage Art Gallery announced today.

The commission to design the plaque was won by Miss Burke, then a civilian truck driver for the Navy and a former scholarship student at Columbia university. The plaque was previewed in a public exhibition at the Modernage Gallery last week as a part of Miss Burke's one man show of her sculpture.

The late President gave Miss Burke two sittings. A final one was scheduled to show, for his approval, a photograph of the completed sculpture. But Mr. Roosevelt's death prevented this. Mrs. Eleanor Roosevelt has approved the plaque and has the Board of Commissioners of the District of Columbia from which Miss Burke received the award in competition with sculptors throughout the country.

Miss Burke was working for the Navy when she received the commission. When the first sitting had been arranged, she took a day's leave from her work and went to Washington. Of that first meeting with the late President, she says:

"The date the President invited me to the White House is not hard to remember because it was George Washington's birthday, 1944. I arrived at the White House at 10:30 o'clock. My name was called out and I was given a book to sign. I was told that any one who called on the President had to sign the book. Mr. Stephen Early came out and said that the President would see me. I was introduced to the President. He in turn introduced me to his secretary, Miss Grace Tully. The President asked me where I had gone to school, where I had been born and how I became interested in sculpture. I answered these questions as quickly as possible, naturally being excited. The President, aware of this, very soon dropped the personal conversation and began talking about birds and the Navy. Then he asked the type of position I wanted to take. I told him I wanted the right side

of his face. There was a chair on that side and he asked me to take it.

"The President asked me what I did in the Navy and I said, 'I drive a truck.' The President remarked, 'I understand they are taking on many women in the Navy.' I replied, 'Yes, we have 38 chauffeurettes.' He said, 'That's fine.'

"Then the President held his head in position for fifteen minutes. I told him I was amazed that there were so few profiles of him and most of them were when he was speaking. I said I had been fortunate enough to get a campaign photograph of 1936 in which his mouth was in repose and that this was the photograph I was using for my main research but it was necessary to have a look at him to get a better likeness. He smiled, then held his head in that determined, strong, forward-lookingness which characterizes so much of what we knew of him.

"I remarked to the President that his ear was set very close to his head. He turned with a twinkle and said: 'Yes, I know what you mean. When I was a little boy, there was a facetious grin around his mouth, my mother made me sleep on a hard pillow.'

"The second time I saw the President I told him I wanted the plaque to be the best piece of sculpture I had ever done. He said there wasn't a lot of time because he was going away. But when I come back, he said, 'couldn't you bring it here and set it up over there or here—anywhere—and finish it?' I said 'Thank you very much, Mr. President, there is nothing that I'd like more.'

"There were one or two things that interested me then but more now—as busy as the President was he realized what a big moment it was in my life to be there and went about putting me completely at ease in his conversation with me. I was so imbued with the greatness of the man that my first 7 studies of him were so idealized they were not good. Then, too, as I studied the man I knew that he had been in the White House long enough for 130 million people to get to know what he looked like so I had to make up my mind to show in my profile of the President not only a good likeness

but three or four things which I felt he meant to me and millions of others: strength, determination, and that look of going-forwardness, with a kindness in his eyes.

"People who have seen the plaque have asked me why in 1944-45 I have made the President look so young and I answered them that the President was once young and this profile was not for today only but for tomorrow and its needs. I did not realize then that tomorrow would come so soon, and he would be gone. Five hundred years from now America and all the world will want to look on our President not as he was for the few months before he died but as we saw him for most of the time he was with us—strong, so full of life, and with that wonderful look of going forward."

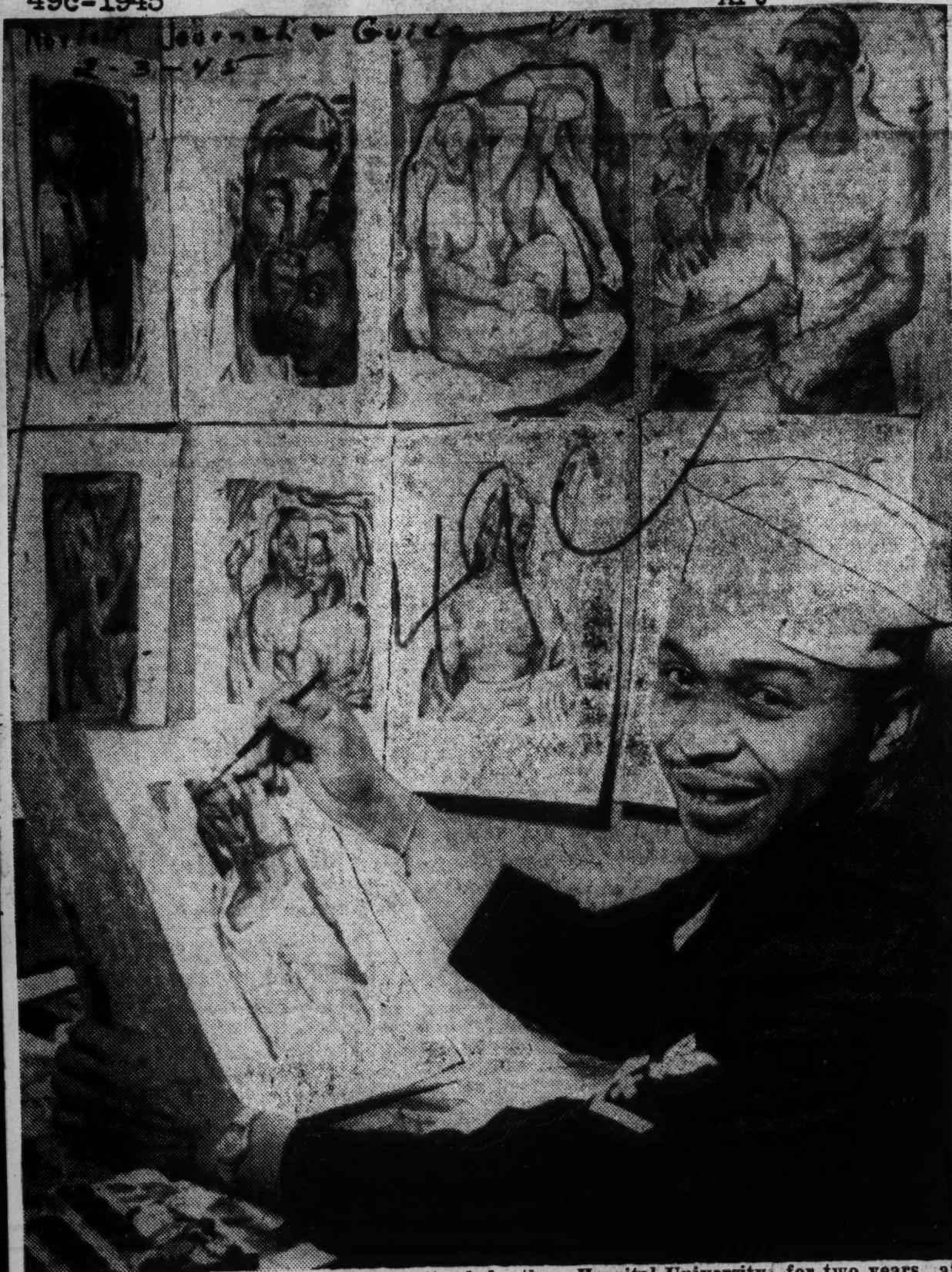
Miss Burke was born in Mooresville, N. C. in 1906 of a family of Methodist ministers. At an early age she began whittling wood and modelling little figures in native clay. Her father died when she was 12 and left her two trunksful of African statues, masks, and pamphlets collected by him and his two brothers, who had gone to Africa as missionaries, but her mother and grandfather refused to let her open these trunks and kept them locked up in an outhouse, saying they contained wicked heathen idols. It was not until she became of age that Miss Burke managed to secure her legacy, and in the battered, round-

topped trunks, she found beautiful and interesting examples of African sculpture and valuable pamphlets on interracial questions.

Miss Burke was graduated at the top of her class from the Nurses Training school of St. Agnes Hospital, Raleigh, N. C. After a short nursing experience, she came to New York in 1935 to study sculpture. To keep the pot boiling, she became a model in the art studio at Sarah Lawrence college in Bronxville. Various members of the faculty, including Max Lerner, Sinclair Lewis, and Anita Warburg, used to come back on the train with Selma Burke and they still recall how she used to shell peas or string beans in the train so as to get dinner out of the way early and pose for the 7 o'clock art class at Cooper

Union. 8-6-45
Oronzio Maldarelli, who was teaching in the Sarah Lawrence studio, was attracted by some clay modelling done by Miss Burke during her noon rest and gave her some plastiline to take home. With this she modelled a head which so impressed Mr. Maldarelli that he obtained a scholarship for her at the art school at Columbia. Impressed by the expense of imported stone and marble, which too often was ruined immediately by a new student's first efforts, Selma Burke wrote a monograph on native American stones and woods as material for sculpture. The unexpected result was a Rosenwald scholarship for a second year's instruction at Columbia.

In 1938 Miss Burke went abroad as a guest of the Swiss family, the Boehlers of the Bohler Steel Works. She travelled extensively in Germany, France and Italy and studied sculpture with Maillol in Paris and ceramics with Pvolney in Vienna, where she exhibited at the Secession. After her return to this country she taught sculpture in the Harlem Art Centre and worked on WPA projects. In 1940 she took a defense job in a plant in Belleville, N. J. She then became a civilian employee of the Brooklyn Navy Yard, driving a truck. In the summer of 1944, she left that job to complete several commissions and devote her entire time to sculpture. 8-6-45



ATTENDS ILLS AND ART—artist attended the Hospital University for two years after Frederick Jones, pharmacist's son, attended the training Corps School at the training center and then was assigned to Newport, R. I. While there he exhibited his work in the Rhode Island School of Design. In 1943 he won a contest in the Negro Art Show at the Chicago Art Institute. Jones attended Clark Navy Photo

ATLANTA UNIV. OFFERS
Atlanta World
\$1,400 TO RACE ARTISTS

Atlanta University has announced that fourteen hundred dollars in cash purchase awards is being offered to Negro artists and sculptors who participate in the Fourth Annual Exhibition of Paintings, Sculpture and Prints, to be held on the

campus, April 1-29. Eleven awards, topped by a special prize of \$300, will be offered for the best oil paintings, water colors, sculpture and prints entered. Four of the awards are being donated by the International Print Society of New York, of which Edward B. Asford, Jr., is the director. All of the works purchased will be added to Atlanta University's growing collection of art which is considered one of the finest in the South. 2-6-45

The purpose of the exhibit, according to President Rufus E. Clement of Atlanta University, is five-fold: (1) to encourage Negro artists to achieve as high a standard of work as possible; (2) to present the best creative works by living Negro artists; (3) to bring to light the latent talent of unknown artists; (4) to stimulate art education; and (5) to increase an appreciation of the fine arts. 2-6-45

Awards will be made for the best landscape, the best portrait or figure painting, and for the best works in general. A jury of selection, to be announced later, will choose the prize-winning works.

Only original paintings, sculpture and prints will be eligible for the exhibition. Entry blanks must be received at Atlanta University by March 1, and all works must be on hand by March 19 to be considered for the awards. The jury will meet on March 21.

These competitive art exhibits were inaugurated at Atlanta University in 1942. Thus far, \$2,400 in prizes has been awarded. More than one hundred and fifty artists entered the competition last year, and many of this number were in the armed services.

St. Louis Artist Exhibit Here Soon

Through the courtesy of the St. Louis Urban League, the annual exhibit of paintings and drawings of St. Louis artists will be on display at the Carver Neighborhood Youth center from Feb. 11 to 17. 2-7-45

The exhibition will open with a tea, Sunday afternoon, Feb. 11, and continue throughout the week. The exhibit is being presented by the Twin City chapter of the Association for the Study of Negro Life and History.

Artists whose drawings will be on display include Spencer T. Banks, Savannah; Jeanne Roy, Irene King, Stanton C. Hunton, Robert Mays, U. S. Grant Fayes, William Carter and Alma McKell.

In connection with the exhibit on Feb. 11, three plays based upon Negro history themes will be presented by the Carver Drama guild. The plays will be given at 4:30 p.m.

Art Events

NATIONAL GALLERY OF ART. Constitution ave. and 6th st. Paintings and sculpture of the Mellon, Kress and Widener collections. Chester Dale collection of nineteenth century French paintings. Collection of nineteenth century French paintings on loan from French museums. Flemish paintings on loan from Belgian museums. Etchings by Piranesi, Tiepolo and Canaletto, to April 30. Open daily, 10 to 5; Sunday, 2 to 4 p. m.

UNITED STATES NATIONAL MUSEUM. Constitution ave. at 10th st. Collection of Fine Arts. Membership exhibition by Society of Washington Artists, to April 1. Prints by Lester G. Hornby, to April 8.

FREE GALLERY. 12th st. and Independence ave. Works of Art from Far East, Near East and India. Paintings and Etchings by Whistler. Open daily, including Sunday, 9 to 4:30.

CORCORAN GALLERY OF ART. 17th st. at New York ave. Open daily except Mondays, 9 to 4:30; Sundays, 2 to 5. Mondays, 12 to 4:30. Contemporary American prints and small sculptures. Nineteenth Biennial Exhibition to April 29.

PHILLIPS MEMORIAL GALLERY. 1600 21st st. nw. Open daily 11 to 6; Mondays, 11 to 10; Sundays and holidays, 3 to 7. Ceramics by Lee Halpern. Recent paintings by Karl Knaths. Bonnard exhibition. Paintings by Benjamin Kopman.

ARTS CLUB. 2017 I st. nw. Print exhibition by Society of Washington Etchers.

PUBLIC LIBRARY. 8th and K sts. nw. Creative Work by Wednesday Group at St. Elizabeths Hospital.

PAN AMERICAN UNION. Constitution ave. and 17th st. nw. Woodcuts from Argentina, to April 10.

DAR MUSEUM. 17th and D sts. nw. Supplementary loan exhibit—Guggenheim Stiegel-type glass collection, to April 10.

DAVID PORTER GALLERY. 916 3d pl. nw. Paintings by Worel Day.

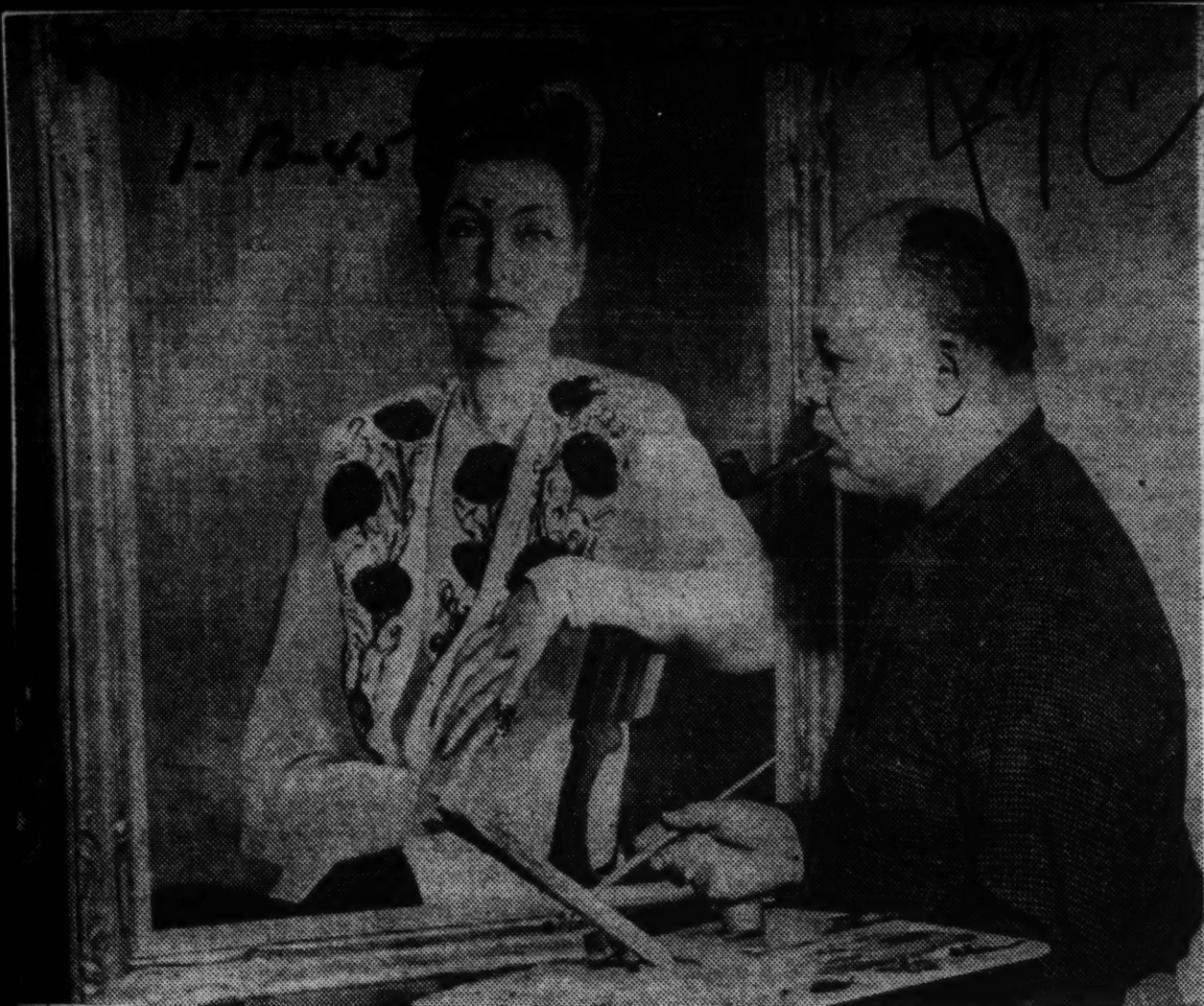
WHYTE GALLERY. 1530 Connecticut ave. nw. Paintings by Sarah Baker.

LIBRARY OF CONGRESS. 5th st. between Capitol and B sts. se. Acquisitions in the Graphic Arts. Paganini exhibition. Presidential Inaugurations of the East. Florida exhibition.

CHILDREN'S ART CENTER. 1745 K st. nw. Children's paintings.

BARNETT-ADEN GALLERY. 127 Randolph pl. nw. Group show of paintings, open daily, 6-10; Sundays, 2-5.

CARESSE OROSBY GALLERY. 1606 20th st. nw. Paintings by Max Ernst and Dorothea Tanning.



ONE MILLION COPIES OF THE CHALLENGER went off Monday to educate American youth how to live in democratic brotherhood with all religious and racial groups that make up the nation. The cover and much of content of the monthly comic book was drawn by Elmer Stoner, a celebrated Negro artist. Stoner is shown above (r) at work; and (l) is the cover of the Challenger.

Comic Magazine Casts Vital Blow Against American Brand of Fascism

N.Y., N.Y.

By LLEWELLYN RANSOM

A new weapon of democracy was put into action this week in the war against race hate and religious bigotry—the swastikas of American Fascism. It began its attack on Fascism's most vital base—the mind of youth. This new weapon is a comic book, published by the Protestant magazine "The Challenger." The comic book and comic newspaper strips influence the minds of 65,000,000 youth and adults in America monthly. The Challenger's publishers are employing the finest artists and writers in its mission to stem the tide of racism against Negroes, Jews and other persecuted minorities. Starting this week with 1,000,000 copies it will aim at 5,000,000 monthly for public consumption.

COMMON DESTINY

In its first release this week among the graphically portrayed stories on America's number one problem of brutalities and intrigue against race and religious groups, is the story of the anti-fascist fighter, Rev. Ben. The story is based on the New Year 1944 at-

tack on Rev. Ben Richardson in Times Square when he was left bleeding with a brain concussion because of his activities in behalf of brutalized Jewish children and his PV stories of the "Common Destiny" of the Jew and the Negro as a victimized minority. The Challenger will do more

ROLE OF PROTESTANT

Who is behind this real approach to a real problem? The Challenger was conceived and executed by the editorial board of the Protestant, a magazine that has waged ceaseless war on fascism since its beginning seven years ago. Held to



a circulation of 35,000 by war and other citizens and foreign priorities on printing material, it reaches a reading public of 200,000. It has a demand for 50,000 copies. The editor of this independent publication is Kenneth Leslie, poet and political analyst, who crusaded against racial and religious bigotry and began exposing fascist front personalities and organizations long before America was sold on a war against its most treacherous enemy both at home and abroad. He is the author of Winward Rock and By Stubborn Stars.

EDITORIAL STAFF

Besides an editorial staff that includes such writers as Pierre Van Paasen, James L. Adams, Joseph Brainin and Gerald Richardson, Editor Leslie has associated himself with an active contributing advisory staff of nationally known Negro and white writers.

As editor of the Challenger, he has selected Gerald Richardson, a highly respected Roman Catholic who worked for a time for the Department of Interior relocating Japanese-Americans. One of his best research men constantly breaking stories on Nazi-American activities against Negroes, Jews

MINISTERS BACK MOVE

The Text Book Commission of 5,000 ministers, who signed a pledge to root out anti-Semitic references in all religious literature is another brain child of Kenneth Leslie. Recently the American Baptist Society catering to 21,000,000 Baptists, deleted anti-Semitic references in its Life of Christ series. The Duplex Envelope Company of Richmond, Va. withdrew church envelopes bearing similar utterances. The commission has compiled for public use a vast amount of such evidence of un-Christian practices.

A fourth brilliant democratic project of Kenneth Leslie, is the Ministerial Associates of the Protestant composed of more than 5,000 ministers. It is organized into Regional Action Groups to contest anti-Semitic and other aspects of fascism in this country. They are found in New York,

Philadelphia, Boston, Toledo, Cleveland and Detroit. Its executive secretary is Ben Richardson, Negro minister and religious columnist for PV. Two of the many victories of the Ministerial Associates are the Aronson case involving Philadelphia police brutality against a Jewish man; and a Bronx, New York, case in

used

TO GIVE ART EXHIBIT



On Sunday afternoon, December 2, at 5 o'clock Miss Earline Marjorie Simmons will have an exhibit of some of her own paintings and other works of art at the First Congregational church, Taylor and Habersham streets. She is a graduate of West Virginia State College and a member of the Alpha Kappa Alpha sorority. The public is invited to see this exhibit. 11-29-45

Monument Will Commemorate Work Of Birmingham Pastor

BY ALYCE BILLINGS WALKER
News Staff Writer

He dared to organize a church on a dime!

To memorialize his courage and the good works the late Rev. W. D. Hargrove did among his people, the congregation of the church he founded is having a monument of him erected, believed to be the only statue of a Negro minister, and of the few to anyone of that race in the world.

There was but 10 cents in the treasury when the Rev. Hargrove called together 140 persons on Dec. 19, 1932, to propose the organization of the now Union Bethel Independent Methodist Church. The text he used for that sermon is said to have been the credo of his whole life, which ended last year. It was "Let there be no strife, I pray thee, between me and thee, and between my herdsman and thy herdsman, for we are brethren."

MEMBERSHIP OF THE LITTLE CHURCH fluctuated during the early years, but today its membership totals 500 and it owns its building and parsonage on Sixth Avenue and 13th Street, South. In addition, there is \$3,500 of paid-up insurance, \$611.26 in cash in the treasury, a building fund of \$4,135.11, and six War Bonds valued at \$4,440.

The Rev. Hargrove attracted attention outside his congregation when he became the first Negro radio minister in the South. Hundreds of persons waited until the late night hour when he came on the air, for there was about his sermons the qualities of the Psalmists and troubadours of old. Whatever his subject, the man had the ability to turn it into blank verse and delivered it with a rhythm and tone coloring that was classical.

Through his radio programs he was able to help hundreds of unfortunate persons with food, clothing, fuel, rent or with whatever else was their need. He was a frequent visitor in the Negro wards of hospitals, prisons, almshouses, in the alleys and other places where he could help people, regardless of race, color or creed.

BORN IN SEALE, RUSSELL COUNTY, Ala., the Rev. Hargrove finished Price Normal School, at Columbus, Ga., then took a two-years course in English Bible at Phelps Hall Bible School, Tuskegee Institute, and later a four-year theological course at Payne University, Selma.

His education completed, he taught school in South Alabama along with serving as pastor of a church.

The monument of the Rev. Hargrove is being sculptured by



MONUMENT ERECTED—Georges Bridges, Birmingham sculptor, is shown above at work on a statue of the late Rev. W. D. Hargrove, founder of the Union Bethel Independent Methodist Church. The statute is believed to be the first to a Negro minister in the world.

Georges Bridges and will be the second that artist has done of Birmingham ministers. The first, of Brother Bryan, is in the parkway at Five Points. The one to the Rev. Hargrove is to be on the grounds of the church which he founded.

THE NEGRO IN LATIN AMERICA

Art in Haiti *The Plaindealer*
Harold Preece
(Continental Features)

Philome Obin, now 53 years old, has never taken an art lesson in his life. But he paints pictures in his home at Cas Haitien, Haiti, with the vigor of a young man and with the bold strokes of one who has mastered his job even if he has had to teach himself.

It takes money for art lessons in Haiti and unlike this rich country, the impoverished little

Negro republic has no handsome scholarships for promising artists.

Philome Obin often has to choose between buying bread and buying paints. Being an artist first, he tightens his belt and buys the paints. For Haiti's people, kept poor by American imperialism with its death grip on their country, cannot buy Philome Obin's paintings if they can't buy bread for their babies. *12-7-45*

Yet Haiti, with 85 per cent of her 3,000,000 population illiterate, is proving again the creative capacity of the Negro people by giving birth to a whole new school of art expressing the struggling genius, not only of individuals, but of an entire race. Her national art center, opened in May, 1944, at 15 Rue de la Revolution in Puerto Rico, may be destined to mean as much to Latin America as the Metropolitan Art Museum does to the United States.

Maybe, the Negro would never have built his outstanding culture, finding different forms in every part of the earth, if he had waited on money to do it. Most Negro artists have been poor people and, often their genius died with their bodies, of sheer starvation. But Negro artists have also been people of courage and sensitivity who managed to leave in their paintings monuments of something that all the lordly white conquerors have been unable to kill. For maybe it takes living and struggling rather than art lessons to make an artist.

Haiti's artists are no exception to the Negro artists of the rest of the world. It is highly contradictory to those who associate talent with wealth that some of her outstanding painters should be poor men who know how to interpret the people because they are of the people.

Antonio Joseph

Probably the most promising of Haiti's younger painters is Anto-

nio Joseph who earns his bread by working as a cutter in a tailor shop. You Joseph works with water colors, and his paintings will probably some day win a following in this country as they have already won a following in Haiti.

This talented young artist was brought to the front by De Witt Peters, white American director of the center, when Mr. Peters started art lessons at the Institute. Mr. Peters, a man with no use for color prejudice, was originally sent to Haiti by the U. S. Office of Education to teach English in 1942. The Haitian people, like him, and he liked them. So he stayed on to find the country's first center since the establishment of a short-lived Academy of Drawing by the late President Geffrard, 80 years ago.

Rene Vincent

Mr. Peters would probably tell you that Haiti's outstanding present-day artist is Rene Vincent, also of Cap Haitien. Mr. Vincent's picture, Combat de Coqs (Cock Fight) now hangs in the Museum of Modern Art in New York, having been purchased by the Museum's representative, Rene d'Harnoncourt, when Mr. d'Harnoncourt visited Haiti, some months ago.

Still another painting, "Voodoo Ceremony," has attracted wide attention from art students, and critics. Voodoo may be a bad word to people in this country, but the generally harmless old African nature religion is still followed by thousands of Haitians to whom imperialism has denied both education and a living. Mr. Vincent's picture is a truthful picture of a ceremony of members of the Voodoo sect in one of their typical dances. *Kansas City, Mo.*

Bottex and Parisot

Two young Haitian artists, each 28 years old and one of them a priest, will both probably be heard of outside their country, as The Negro in Latin America broadens his culture by broadening his freedom. They are Jean-Baptiste Bottex and Father Jean Parisot.

Mr. Bottex, who paints in water colors and carves in woods, has a deep sympathy for the Haitian workers and farmers who comprise the majority of his unhappy country. Anyone who has ever picked cotton in the hot fields of Alabama will understand instinctively his picture, "The Preparation of Coffee," with Negroes drudging on the plantation for the rich white man and one of them wiping the sweat

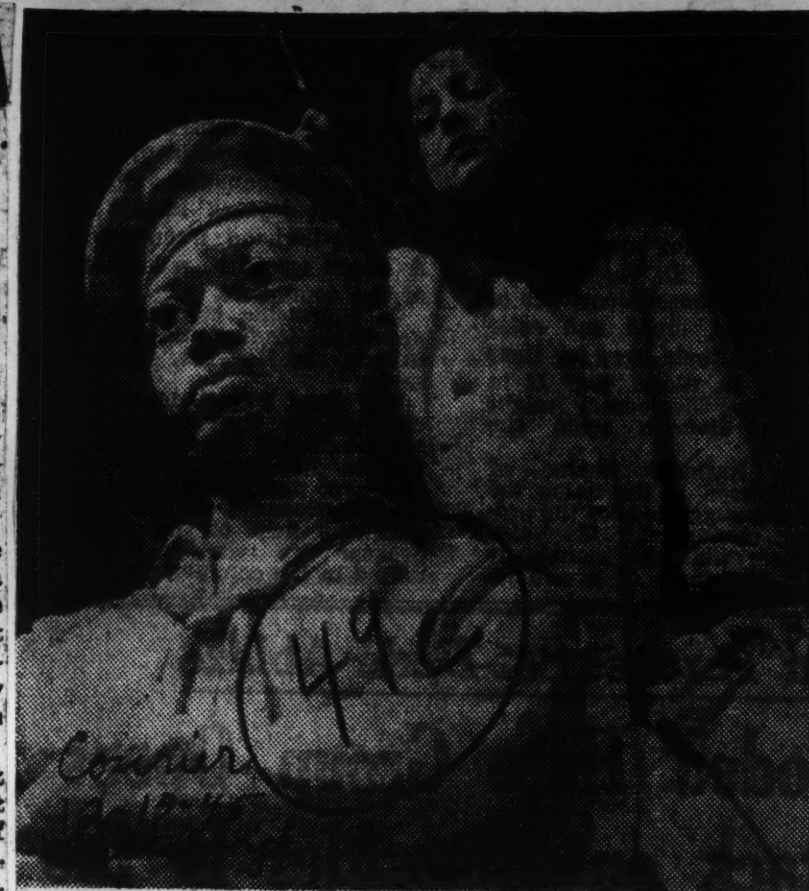
from his brow with a piece of cotton cloth. *12-7-45*

Father Parisot, who draws his living from the state church for which all Haitians are taxed, is much less socially conscious than his contemporary, Mr. Bottex. If he loved the Haitian people as much as he loves the Haitian mountains, he might give us some graphic pictures of what foreign domination has done to that people. Admittedly, however, his pictures of the mountains show a high degree of talent.

Meanwhile, as a modern culture struggles to be born along with a modern democracy in Haiti, the country's artists are hoping that the promise of a new world includes bread for men who draw pictures and bread for the men who harvest coffee.

Philome Obin was hoping to get enough paying art pupils to eat regularly when I last heard of him. Thirty-one year old Louverture Poisson, another gifted painter and former sergeant in the Haitian air corps, was making toys for a living.

Nor was the Haitian aristocracy, jacks-in-the box of the American imperialists, passing out any bread to men capable of producing so much beauty.



A STORY IN BRONZE—This life-like bronze of a Negro seaman was done by the British sculptress, Freda Marshall, in her Maida Vale Studio in London. The eyes, the mouth, and the puzzled furrow in the brow appear to become *commentary* and combine to give a commentary on what an American Negro in uniform must feel. The bronze not only suggests injury and bewilderment, but shows a certain amount of strength and resistance.

Sculptress Completes Plaque of F.D.R.; To Hang in Hall of Records

WASHINGTON. A year before President Franklin Delano Roosevelt died a commission to design a plaque showing his profile, with the Four Freedoms displayed above it, was won by the Negro sculptress, Selma Burke of New York city. The plaque has now been cast in bronze. In September it will be set in place in the Hall of Records in Washington.

The late President gave Miss Burke two sittings. A final one was scheduled at which she intended to show him, for his approval, a photograph of the completed sculpture.

But the President died before this final meeting could take place, and Mrs. Eleanor Roosevelt has approved the plaque as has the Board of Commissioners of the District of Columbia from which Miss Burke received the award in competition with sculptors throughout the country.

Miss Burke was working as a civilian for the navy when she received the commission to design the plaque. When the first sitting had been arranged she took a day's leave from her work and went down to Washington. Of that first meeting with the late President, she says:

Nervous at First

"The date the President invited me to the White House is not hard to remember because it was George Washington's birthday, 1944. I arrived at the White House at 10:30 o'clock. My name was called out and I was given a book to sign. I was told that any one who called on the President had to sign the book.

"Mr. Stephen Early came out and said that the President would see me. I was introduced to the President. He in turn introduced me to his secretary, Miss Grace Tully. The President asked me where I had gone to school, where I was born and just how I became interested in sculpture. I answered these questions as quickly as possible, naturally being excited.

"The President, aware of this, very soon dropped the personal conversation and began talking about birds and the navy. Then he asked the type of positions I wanted him to take. I told him I wanted the right side of his face. There was a chair on that side and he asked me to take it.

"The President asked me what I did in the navy and I said, 'I

drive a truck.' The President remarked, 'I understand they are taking on many women in the navy.' I replied, 'Yes, we have 38 chauffeuresses.' He said, 'That's fine.'

Few F. D. R. Profiles

"Then the President held his head in position for 15 minutes. I told him I was amazed that there were so few profiles of him and most of them were when he was speaking. I said I had been fortunate enough to get a campaign photograph of 1936 in which his mouth was in repose and that this was the photograph I was using for my main research but it was necessary to have a look at him to get a better likeness.

He smiled, then held his head in that determined, strong, forward-lookingness which characterizes so much of what we knew of him.

"I remarked to the President that his ear was set very close to his head. He turned to me with a twinkle and said: 'Yes, I know what you mean. When I was a little boy, there was a facetious grin around his mouth, my mother made me sleep on a hard pillow.'

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Put Her At Ease

"There were one or two things that interested me then but more now—as busy as the President was he realized what a big moment it was in my life to be there and went about putting me completely at ease in his conversation with me. I was so imbued with the greatness of the man that my first seven studies of him were so idealized they were not good.

"Then, too, as I studied the man I knew that he had been in the White House long enough for one hundred and thirty million people to get to know what he looked like so I had to make up my mind to show in my profile of the President not only a good likeness but three or four things which I felt he meant to me and

millions of others: strength, determination, and that look of going-forwardness, with a kindness in his eyes.

"People who have seen the plaque have asked me why in 1944-45 I have made the President look so young and I answered them that the President was once young and this profile was not for today only but for tomorrow and its needs. I did not realize then that tomorrow would come so soon, and he would be gone.

"Five hundred years from now America and all the world will want to look on our President not as he was for the few months before he died but as we saw him for most of the time he was with us—strong, so full of life, and with that wonderful look of going forward."

Selma Burke was born in Mooresville, N. C., in 1906 of a family of Methodist ministers. At an early age she began whittling wood and modelling little figures in native clay. Her father died when she was 12 and left her two trunksful of African statues, masks, and pamphlets collected by him and his two brothers, who had gone to Africa as missionaries, but her mother and grandfather refused to let her open these trunks and kept them locked up in an outhouse, saying they contained wicked heathen idols.

It was not until she became of age that Miss Burke managed to secure her legacy, and in the battered, round-topped trunks, she found beautiful and interesting examples of African sculpture and valuable pamphlets of interracial questions.

About Aaron Douglas, Noted People's Artist

By MILDRED McADORY

Aaron Douglas, famous Negro artist, and a Democrat has come out for the re-election of Councilman Benjamin J. Davis. When I went up to see him the other day he said:

"I would vote for Benjamin Davis's re-election on his record on any ticket." His sentiments are shared by many other artists and public figures.

Aaron Douglas's struggle to become an artist is reflected in almost

everything he says and does. At the age of 14 he was forced to go to work, yet he did not give up his chance to become a leader of his people in their struggle for freedom.

As we talked, I saw a little Tompeka, Kansas boy getting up before dawn and walking two and a half miles to a job that began at 6:30 a. m. There he worked until school time, returned when school was out and worked until eight at night or later. He made two dollars and fifty cents a week.

LAW OR ART

About this time Douglas had to choose whether he wanted to study law or art. He chose art. There was a notion going the rounds in Kansas that training was bad for the artist, but Douglass felt that if his talent was real, training would be a great help. He studied art throughout his high school years, and later at Lincoln University.

At Lincoln, Douglas received a deep hurt. He was in line for the ROTC and felt very proud. It was during World War I. He felt that military training would help the war effort.

About a month before he was scheduled to enter ROTC Col. Jeffers, the officer in charge called him in and told him he was being dismissed because he was a Negro. This only sharpened his desire to learn.

MASTERS DEGREE

In 1925 Douglas came to New York to study art. He entered the Winold Reiss School where there was a deep interest in Negro and Mexican art. From there he went to the University of Nebraska. Later at Columbia University he received his master degree in the fine arts.

Douglas does Murals, Silhouettes, things that are really stirring. He has contributed much to his people. A day or two ago he gave a lecture at Camp Unity on Art and the Negro. His being there was part of Negro Rights Week at Unity, which Audley Moore and Ed Royce inaugurated at the camp to popularize Negro culture and to help the campaign to re-elect Councilman Benjamin J. Davis.



AARON DOUGLAS

augurated at the camp to popularize Negro culture and to help the campaign to re-elect Councilman Benjamin J. Davis.

Lincoln Wins Three Art Prizes

JEFFERSON CITY, Mo., (ANP) —Participating in Missouri's first peace-time state fair at Sedalia, Aug. 18-25, Lincoln University's art department won first prizes in the fine arts division. 9-8-45
J. D. Parks, head of the art department at Lincoln, was awarded first place in sculpture for his portrait bust entitled "Veronica," in addition to second prize in both water colors and lithography.

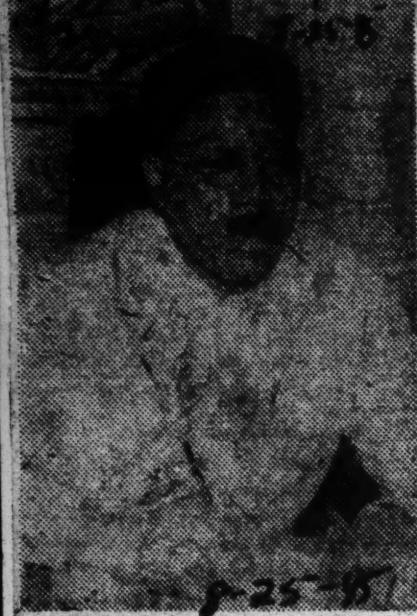
"Carter's Little Killing Station," a nostalgic highway scene in oils by Pauline Clay, was ranked second. This painting reviewed in Time Magazine of April 9, reminiscent of Thomas Hart Benton's regionalism, was executed by Miss Clay while studying under Mr. Parks.

Third place in oils went to Frank Logan, another department student, for his "Missouri Farm Scene." Mr. Logan, teacher in industrial arts, Douglass High School, Columbia, Mo., completed the painting during the past summer.

He spent a year in France at L'Academie Scandinave. In 1937 he was awarded a Fellowship from the Rosenwald Foundation which he spent painting Negro life in the South. Then he travelled to Haiti to paint. Today his works can be found in every part of America.

FRONT

Reels Note N.Y., N.Y.



AARON DOUGLAS, for 20 years contributing to American art and the advancement of Negro culture. . . . He endorses Councilman Benjamin Davis for reelection. Davis rose with the school of the new Negro that Douglas helped make famous. Douglas illustrated Paul Morand's "Black Magic"; James Weldon Johnson's "God's Trombone"; Alain Locke's "Negro"; and Gregory and Locke's "Plays of Negro Life." . . . His murals decorate Bennett College, Harlem YMCA, Harlem Public Library and Fisk University. . . . He received a Bachelor of Arts from the University of Nebraska, Master of Fine Arts from Columbia University. . . . Since 1939 he has been teaching at Fisk. On vacation he is doing several portraits of New York personalities.

shack, a Motor Boat, found somewhere around Philadelphia, Homestead, also Florida scene, and the Squatters. A quiet little piece causing a great deal of favorable comment is Station House, done in a dull green.

WEST INDIAN FARMER

The simple workman comes in for a lot of the Artist's attention. In *The Plough* he shows a West Indian farmer shaping his own plough, and again a West Indian setting in animal Slaughter. Perhaps the most delightful of these is a colorful, almost old-world little character *Cutting the Sheet*.

Clark seems not to have managed his figures as successfully as he has the charming color harmony, or his ability to strike so directly in the appeal of his scenes. But when he finally realizes what he wants to do with figures, they should have some of the marvelous fullness and beauty of his painting, *Resting*, which shows a lad who has sat down, away from the shade of meadow trees, in the bright southern sun. There is again a gorgeous color combination in the reds, greens and yellows on this canvas, and the lad's body, in the natural grace of its relaxation, shows the promise of an exciting skill.

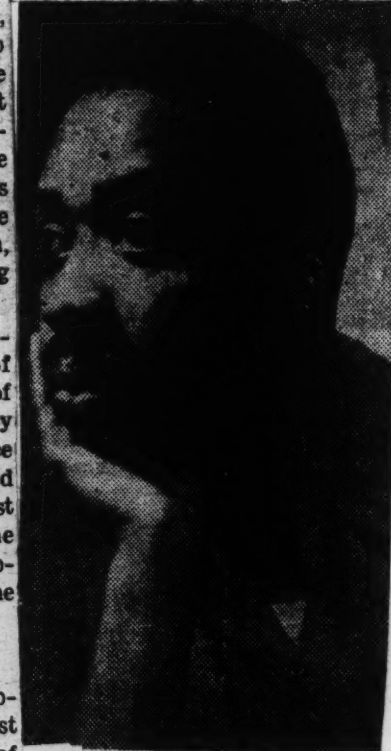
There is a tendency for the observer to overlook in the gaiety of Clark's coloring the seriousness of some of his moods. The happy quality is there, but the significance of the subject matter, and the dead seriousness with which the Artist has gone about putting it on the canvas, halts at once any conception that the oils are done for the sake of their coloring.

SIMPLE AND DIRECT

A lot of important study and application are behind Clark's first New York appearance, with five of

technical skill he has succeeded in growing evenly along both academic lines and in his interpretations which may well be called poetic. He has not been able to resist the temptation of symbolism during his painting career, but he seems to feel, himself, that his greatest gains have been and will be in his ability to say what he wants to say on canvas simply and directly.

Claude Clark received wide publicity last year on the occasion of his one-man show at the Philip Ragan Gallery in Philadelphia, where he exhibited his interpretation of Marc Blitzstein's symphonic poem, *Freedom Morning*, a painting commissioned by the Philadelphia Orchestra Association. He was the first Negro to have a one-man show in Philadelphia. Others of his works have been exhibited at the Oklahoma Art Center, the Congressional Library, the Pennsylvania Museum and in Mexico City.



CLAUDE CLARK



Squatters by Claude Clark

this show was assembled by the Albany which has refused to permit Marian Institute of History and Art and is Anderson to sing and Hazel Scott to circulate by the American Federation play in its auditorium. Exhibitions of Arts. Concurrently, in the same such as those now being held at the place, an exhibition of portraits of Brooklyn Museum are illuminating and eminent Negroes by Laura Wheeler valuable in themselves. They should Waring and Betsy Graves Reyneau is be instrumental, besides, in helping to being held, for which the Harmon break down prejudice, disruptive of the Foundation is responsible. This like-ideals of democracy wherever it may wise is a traveling show, the tour exist. 11-7-45

The portrait group serves to bring before us distinguished personalities in realms of education, literature, music, the theatre, the law, science, medicine, sociology, labor and business, while the miscellaneous collection of contemporary work testifies to the progress that our Negro artists have been making. What will perhaps strike visitors to this exhibition most forcefully, however, is the fact that the painting and sculpture are worth while first of all as art, quite irrespective of racial considerations. Except in a few instances, where the work is emphatically characterized by Negro traits with respect to color and rhythm, there would be no way of telling, did we not know, that Negro artists rather than white artists had produced it.

"We believe," says John Davis Hatch Jr. of the Albany Institute of History and Art, "that the group should no longer be judged by special standards as a group but as individuals among the greater body of creative artists in our country"—a just remark, and one that might with equal justice be referred to the D. A. R. in Washington.

Claude Clark Oils Have Significant Subject Matter, Gaiety, Simplicity

By GRACE HINTON

There is a delightfully vibrant one-man show at Bonestell Gallery, E. 57 St., this week. The artist is Claude Clark, a young Philadelphia Negro who brings his work to New York for the first time. The 17 oils in his present show are remarkable for their natural-

ness and simplicity. For most of them, Clark uses, with a great deal of imagination, the vivid color of California and the West Indies with subject matter from his native South and Philadelphia. The most successful of these is *Southern Exposure*, a weatherbeaten Florida

his most significant years of study being spent at the Barnes Foundation. He has always chosen his subject matter, with singular sensitivity, from the people and things he has found around him. Consequently, along with his intense concentration on acquiring

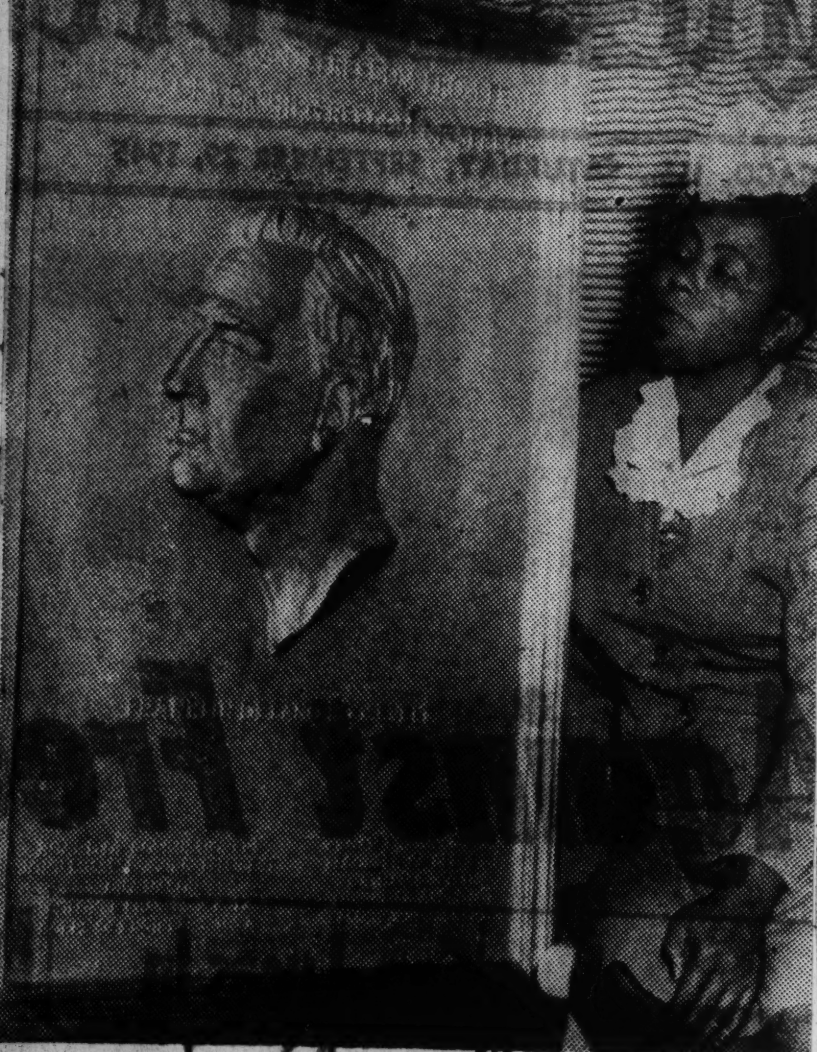
THE NEGRO ART SHOW
An event of very considerable interest is current in the Brooklyn Museum "The Negro Artist Comes of Age," an exhibition composed of work by contemporary Negro painters and sculptors. Constituting a national survey

9-26-45

FDR PLAQUE AND ITS CREATOR

The Chicago Defender Chicago, Illinois

9-29-45



In the presence of cabinet members and other government officials Monday, President Harry S. Truman unveiled this memorial tablet of the late Franklin D. Roosevelt, in the halls of the Recorder of Deeds, Marshall L. Shepard, Washington, D. C. The bronze likeness of the beloved President is the work of Sculptress Selma Burke, above of New York City, who won the award in competition with sculptors throughout the country.

Pippin One of 12 Artists

The Afro American Baltimore, Maryland

9-29-45

PHILADELPHIA (Horace Pippin, West Chester painter) who will be awarded the Purple Heart for injuries received in World War I, has been chosen by United Artists as one of the 12 world-famous artists to paint a version of "The Temptation of St. Anthony."

The works of the 12 artists will be judged and one selected for use in the motion picture company's forthcoming adaptation of Guy Maupassant's "Bel Ami."

Among the other painters commissioned are Max Ernst, an extremist Salvador Dalí, a surrealist,

mation about his experience in the Army during 1918, when he was injured to the point of becoming paralyzed in the right arm.

The handicap, however, did not prevent him from painting, since he found that he could use his left hand to move his injured arm.

Began Career in 1931

Nok 57, Pippin began his first picture in 1931. It was called "The End of the War — Starting Home" and has been followed by many others.

Some have been bought by Charles Laughton, Edward G. Robinson, an ardent and sincere art collector; and Dr. Albert Barnes of the Barnes Foundation.

Exhibited in Galleries

His work is also in the permanent collections of the Whitney Museum, the Philadelphia Museum, Pennsylvania Academy of Fine Arts, Phillips Memorial Gallery, Albright Art Gallery, Rhode Island School of Design, and the Wichita Art Museum.

He is called a primitivist, is not impressed by big names and large sums of money, never had formal painting training, and produces a painting about once every two months.

Birmingham, Alabama
Judy Brown Says:

The Birmingham News
There have been innumerable snapshots, photographs, busts and plaques made of President Roosevelt, who was not only a great and most distinguished president but a fine subject for any artist.

Selma Burke, the sculptress, who made a rather remarkable plaque of Mr. Roosevelt, claims that it idealizes him only slightly.

The fact is his features tempted the artist to idealism for he had a handsomer face than the average man and a fine head. Those inclined to be critical know that his eyes were a little too close together and any artist was tempted to correct this defect if so it might be called. He photographed well, however, always standing out pleasantly from the other great men surrounding him, bearing himself with a certain vivacity and pleasure in life though his handicap might have made the average man of melancholy and sour visage.

Always the American people, of whatever political faith, viewed these pictures of Mr. Roosevelt with pleasure and pride, glad we had a president who looked the part. The one, however, which stabbed us to the heart with a shock for which we were by no means prepared, was that taken on his last trip abroad which showed an ill, aged and broken man. All who looked could but see that death was near.

Speaking of pictures of individuals, Time is the one periodical which manages to get every one a his—or her—worst, apparently taking a gleeful satisfaction in so doing.

ing as one who would say—look at yourself—you are not so much after all.

But most of us not only like but insist upon being somewhat idealized, for the truthfulness of an un-touched likeness is terrible to bear. Were you ever snapped by one of these street artists who get you as you walk, so proudly down the street? There you are—as you are. You had thought you were a slender, youngish woman and you are a fat, oldish one.

Almost one might say that did the artist of whatever kind not idealize his subject to some extent he would have to go out of business for not even the mirror tells us the truth like a picture and few can bear the truth. We are kind to ourselves and apt to persuade ourselves that we are really much better looking than we seem to be.

Life-Size Christ Statue
Being Completed by Barthe

Richmond Barthe, the sculptor, is working on a life sized figure of Christ, six feet tall. The first bronze of the figure is to be erected in the Church of St. Jude, a Catholic church of Montgomery, Ala. It probably will be the first

Christ ever installed in a similar church by a sculptor of the race, but it bids fair to be the forerunner of many more, for even in its unfinished state, it is attracting favorable attention.

The pastor of St. Jude, Father Purcell, white, has said that he



RICHMOND BARTHE
People's Voice
plans to lay a tablet before the statue bearing the legend that it was done by a Negro Catholic artist. He wants to place it there

for the inspiration which he believes it will mean. 11-3-45

Barthe had refused a commission running high into four figures for the Christ because the purchaser wished to use it for statues in a cemetery. The buyer who made the offer thought he was a trifle barmy. 11-3-45

"I had rather produce this figure for churches where it can carry a message to the living, for nothing, than to have it standing about in cemeteries," the sculptor said.

"I have dreamed of this Christ for years," explained Barthe. "His figure is masculine, simple, spiritual and Jewish. The approach is totally un-Catholic insofar as usual

Catholic sculpture is concerned. There is nothing pretty or handsome about him but he has strength and virility.

Exhibition of W

Painting

Introduction To Catalogue

This exhibition of pictures of which 43 are Jamaican, the others coming from Trinidad, British Guiana, Barbados, and St. Lucia, gives us our first opportunity in this island of seeing an assemblage of West Indian painting and of comparing the work of the different islands. It is an excellent occasion to try and form an estimate of the Jamaican group of painters, and it is interesting to see how far, in this company, they show a definite character of their own.

But, before embarking on this it is worth while pausing for a moment to ask what we expect to find in a painting. What does one look for in a picture? How can one judge it? Is it a question purely of one's own personal likes and dislikes or can and should one be more objective in one's appreciation and criticism?

ENJOYMENT OF A WORK OF ART:

Poussin, the classic French artist, once said that the goal and criterion of art was "delectation." Now painting certainly does aim at giving pleasure; we have to begin by basing our judgment on our enjoyment of a work of art. The criterion of pleasure and enjoyment is a very healthy one; at least our opinions will be our own, and we shall be saved from snobbish fashions in taste and we shall not be content to judge a picture according to some cold intellectual theory. But the idea of pleasure or enjoyment in this connection is not a simple one; there are many degrees of enjoyment, the quality of one

pleasure differs from another, many different things can please or offend (sometimes simultaneously) in a picture. But the word "delectation" allows for just this complexity; it implies a sifted, a cultivated, a conscious pleasure; a pleasure in which we taste an experience with accuracy, aware of its exact quality, holding it in mental comparison with others.

THE IDEA OF PLEASURE

Now let us see more precisely what kind of pleasures are to be enjoyed in a painting. There is, surely first the pleasure from colour, the decorative quality of a picture, the agreeable pattern of colour, line and form. This is akin to the pleasure we get from textiles, from decorative cloths and dress materials, a familiar pleasure in which we all have our own pronounced personal tastes. Then there is the pleasure of perceiving and sharing the experience of the picture, its subject matter and all that it expresses about this subject—be it landscape, portrait, or figure scene. This sort of pleasure also has its more familiar forms; for what is it that we enjoy in reading a novel but the feelings and sensations it arouses in us, the recognition of characters and incidents, the interest of sharing the story invented by the novelist and watching the characters thrive or suffer? Much the same is to be found in a picture, static it is true, but none the less subtle and complex.

WHAT THE ARTIST PERCEIVES

Thus we are led from the idea of pleasure to the second important aspect of painting, namely what the artist perceives and what he expresses in his work. For it is the greatest possible mistake to think that a painting is primarily a representation of what we see by the mechanical process of our eye-sight. A painting is not specifically this; it certainly is much more than this. When an artist paints a landscape, a group of figures, a portrait, his primary concern is not a visual likeness; it is to express and record something more about the subject than this, something more vital, more significant, and more permanent. In a landscape it may be to record its changing face and capture something of its atmosphere, or to evoke the emotions and the feelings it arouses; in a portrait it may be his the character of the sitter, his presence as a person perhaps some trait, often dormant, but which really dominates his personality.

R.H. Wilensky points this out with force in his book "The Modern Movement in Art"; having explained the difference between mechanical vision (the physical process of seeing) and perception (when we see using our minds, feelings, and comparisons with past experiences as well) he writes of the various ways of painting used by Old Masters as follows:—"They are all deliberately symbolic, they all involve deliberate transformations of the artist's mechanical vision to perception by means of some combination of sensations, associated ideas, imagin-

ation, memories, knowledge, moods, psychological adjustments, and so on and so forth. No representational artist ever set out to record his mechanical vision. Such artists always set out to symbolise their perception." 5-30-45

Challenge for the Artist and Spectator

To define precisely what a

given picture expresses is seldom easy. To say how it expresses emotions, subtle and complex feelings, attitudes and moods is also difficult. It is scarcely easier than in the case of music. But it is clear that colours, just as notes, in different relations to one another are emotive and can communicate definite sensations; an emphasis on a figure, a colour, a cloud in a picture may call up a whole range of responses. Just as music can make us gay, or sad, make us imitate its rhythmic beat, or conjure up in us a thousand indefinable voices and wordless sensations, so too can painting. Only, for this one has to be receptive; one has to stand aside from the countless visual impressions of the day, beware of the crowding accidental and purely personal associations that spring up in one, if one wishes to understand a picture. And just as with a novel, or a piece of music, whilst one picture will contain only ordinary, everyday experiences; another will be vulgar, sensational, obvious; a few will open our eyes to something new, exciting and valuable. Thus painting is a challenge, both for the artist, and the spectator. The painter cannot use his brush without revealing himself; the spectator by his reaction, his blindness, his insight, or his misconception, will stand equally judged. 5-30-45

Barthe 'Had Vision' of Figure Which He Moulded Into 'Mother With Child'

New York Amsterdam News

By NORA HOLT

New York, N.Y.

AT THE FOURTH ANNUAL Exhibition, in October, of Audubon Artists at the National Academy Galleries, 1083 Fifth Avenue, Richmond Barthe, distinguished young American sculptor, was unanimously awarded the Gold Medal of Honor, the highest the society can bestow, for his impressive life-sized figure, "Mary,"

the Blessed Mother with child.

The statue, hauntingly lovely and simple in conception and treatment (the long columnar robe) caused waves of awe and admiration among the visitors at the showing. One viewer wrote Mr. Barthe, "Your Mary is exquisite and poignantly beautiful. I went back to see her three times, then something happened, she came away with me. She is with me now and will remain forever." Another lady was horrified to see her looking down with the expression of humility. She felt Mary should be shown with her head high and triumphant. 10-20-45

Artist Expresses His Views

Mr. Barthe, who told me he had a vision of the figure and kept her with him until a full conception was consummated, feels his travail is a symbol of her responsibility as mother of Jesus shown in deep meditation and apprehension. "For he that is mighty hath done to me great things; and holy is his name." (St. Luke's 1-49). As far as we can ascertain, this is the first time Mary is depicted during pregnancy with Jesus. There has also been a question of her age as shown by Mr. Barthe. Dr. Frederick Grant, head of the New Testament division at Union Theological Seminary, told me he would consider Mary to be anywhere between 14 and 20, also girls married early in that period.

One wonders what Barthe will dream of next for he has done more than 300 pieces since he changed his role of painter to that of sculptor. Since leaving Chicago, his artistic birthplace, more than a decade ago, he has moved rapidly into the forefront of American sculptors. He claims no particular school of art, preferring to "express myself and my own experience. I will not follow a modern trend until I actually feel the need of expressing myself in in that medium." Experts say his style is midway between the abstract, modernistic and the older realism. His latest works exemplify the latter with emphasis on the religious. He was born in Bay St. Louis, Miss., of mixed French parents and reared a Catholic which may account for this trend. 10-20-45

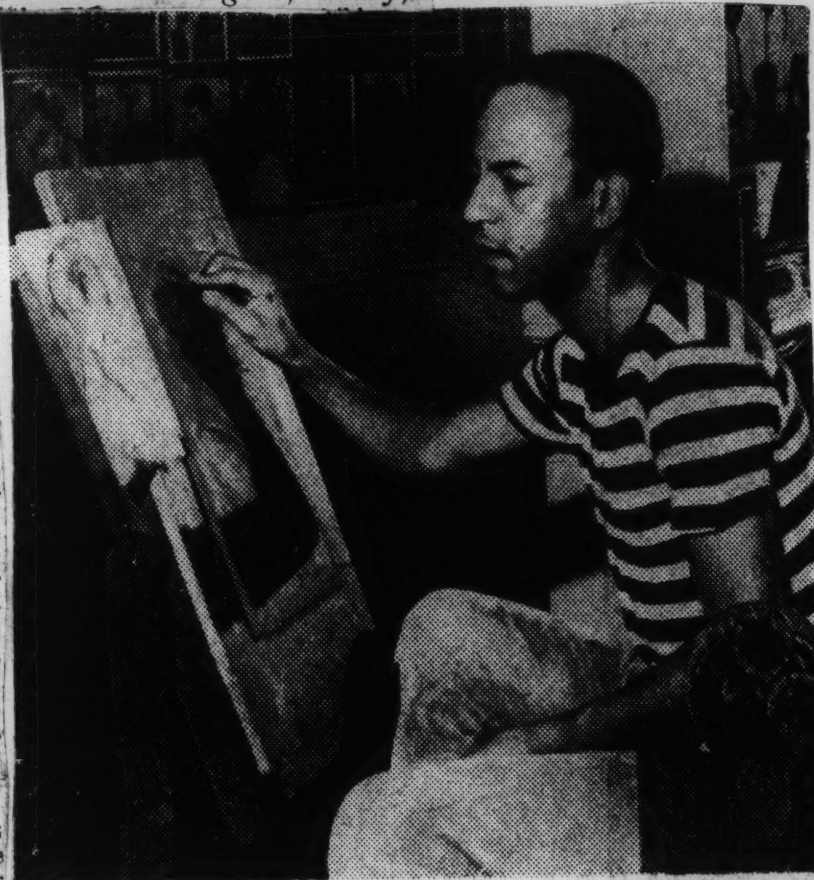
Gained Wide Recognition

For a young artist, he has had phenomenal recognition, being represented by important pieces in most museums in this country and abroad. His last work sent to Europe for the Theosophical Society at Adyar, India, a bronze statue of Lincoln with a freed slave, was accepted as a symbol of freedom and brotherhood. He has medals, ribbons, and scores of letters of praise, and is listed in 23 different volumes of Who's Who. He rarely speaks of these honors and an interviewer must coerce him with subtle conversation to uncover these tributes to his genius.

If you visit his studio in a loft soaring heavenward by means of countless steps and landings, you will likely hear strains of Bach or Beethoven guiding your way, for Barthe finds these masters an inspiration as he works. They are his favorite composers. Or there might be a gastronomic-stirring drama of New Orleans gumbo, sauced with herbs, or duck-Bombay, or chicken cooked with mushrooms and white wine to hasten your weary steps upward. Cooking is his pet hobby.

At leisure, (he rarely receives friends while modeling) Barthe keeps you amused with merry tales of his experiences. He told me of the Italian grocer who aroused the imagination of his five-year-old son about his latest work, the Christ figure. When he brought the child with him to deliver groceries, the little one kept repeating, "Ask him, ask him." When Barthe told the boy to speak up, he said in a timid, frightened voice, "Please may I see God?" On another occasion while he was posing Muriel Smith for a half-sized figure of "Carmen Jones," he found her cold and uninspired. Barthe pleaded, "Make with the Carmen Muriel, make with the Carmen." Her answer was, "How can I, with Christ looking at me." He removed the statue from the room and when you view the bust of Muriel Smith as "Carmen Jones" you will see her in her hussiest mood. Free of religious interruption.

Mr. Barthe creates and works with amazing swiftness. At present he has ten models in process of completion. His study as a painter in-



IN HIS ATELIER ATOP A BUILDING IN the village, Barthe who began his career as a painter, is working in clay on a model for a bas-relief. He is represented in the permanent collection of the Whitney Museum, the Metropolitan Museum and other museums in this country, also in Europe, Austria, Germany, Roumania, Africa, France and India.

cluded a sound foundation in anatomy but he is self taught as a sculptor. He starts his pieces as the inspiration comes, usually living with the idea until it becomes clear, then with no pencil sketches goes right into the clay. His thumbs work fast and sure from the inner mounding outward, no calipers, but a trained eye for measurements, then down to subtle surfaces. He feels that his most important work today is his Christ figure—a noble head, simple robes, hands outstretched and a striking resemblance to his figure of the Blessed Mother, Mary.

His award from Audubon Artists is a signal honor for the society in four years has reached a distinctive place in the art world by their unbiased interest and aid to young

artists. Each year they give more than \$3000 in prizes and medals. Their standards are high and just and to be selected for an exhibit or a medal is a testimony of excellence. Their creed is to "welcome all with ability, progressive ideas and uplifted vision." 10-20-45

IN THE NICHE OF HONOR at the exhibition of Audubon Artists, held at the National Academy Galleries, 1083 Fifth Avenue in October, was this impressive life-sized figure of "Mary, Mother of Jesus" by Richmond Barthe, awarded the Audubon Artists Medal of Honor in the division of sculpture, the highest honor the society can bestow.

Barthe to Receive Interracial Award

NEW YORK (ANP)—Winners of the James J. Hoey Awards for 1945, Richmond Barthe, noted sculptor and Paul D. Williams, white Virginian, will receive the awards at Carroll Club here, Oct.

exhibited frequently, is a form Rosenwald and Guggenheim fellow, while Williams was one of the organizers of the Catholic Committee of the South.

The Catholic Interracial Council has announced that the awards were established in 1942 by the family of the late Mr. Hoey, first president of the council, and are given annually to a colored and a white layman for having contributed prominently to the cause of interracial justice. Barthe, whose work has been



Sculptor Wins Catholic Award

10-26-45

NEW YORK. — (ANP) — The 1945 winners of the James J. Hoey awards are Paul D. Williams, a white Virginian, and Richmond Barthe, noted sculptor, according to an announcement here last week by the Catholic Interracial council. Presentation of the awards will take place on Oct. 28 at the Carroll club here.

Established in 1942 by the family of the late James J. Hoey, former collector of internal revenue and first president of the Catholic Interracial council, the two medals are conferred each year on the feast of Christ the King on a white and Negro layman who, in the judgment of the committee, have contributed prominently during the year to the cause of interracial justice.

Williams, a native of Richmond, Va., was one of the organizers and secretary of the Catholic Committee of the South which has made substantial contributions to improve race relations. He received his education at Georgetown and Boston universities.

Barthe, a sculptor, lives here. His work has been exhibited in the Whitney, Metropolitan, Philadelphia and Brooklyn museums and at the New York World's fair. He was awarded the Julius Rosenwald fellowship in 1931-32 and the Guggenheim fellowship in 1940.

Richmond Barthe, who has been a consistent winner of awards and medals, apparently got a greater sense of satisfaction out of this new honor than if he had won a blue ribbon in an art show as a sculptor or a painter, excelling as he does in both mediums.

"I am thrilled by this award as I have never been thrilled before," he said. "Always I have hoped that my work had some definite social significance, that it carried some social import. This award indicates that our efforts have been having some effect, not on Negroes alone, but on people, and it makes me happy."

The first awards were made in 1942 to Frank A. Hall, director of the N.C.W.C. News service, and Edward LaSalle, president of the Catholic Interracial council of Kansas City, Kas. In 1943, Philip Murray, president of the CIO and Ralph H. Metcalfe, National Catholic Community service, were recipients. The honor was conferred last year on Mrs. Edward D. Morrell, Philadelphia, who with her husband, the late Gen. Morrell, founded the St. Emma Industrial and Agricultural institute for colored youth of Rock Island, Va., and John L. Yancey, Chicago, treasurer of the Catholic Labor

alliance. 10-26-45

The Most Rev. Vincent S. Waters, bishop of Raleigh, will confer the awards and deliver the principal address. Other speakers are slated to be the Rev. John LaFarge, S. J., chaplain of the council and editor of America, a Catholic magazine.

NEW YORK TIMES

A gifted newcomer, the Negro painter, Romare Bearden, is having his first one-man show at the Samuel M. Kootz Gallery. Don't fail to see it. In these abstractions the artist does not always reach full clarity of expression, but the drive of strong emotional fervor is unmistakable, and at their best the scenes from "The Passion of Christ" vibrate with propulsive power. Some of the paintings (in oil or colored inks) may be deemed thematically indecipherable. That, I think, is in part because the idea was not fully resolved in the artist's mind. Especially good are "Christ Before Herod," "The Three Stages of Calvary" and "Crucifixion" 11-6-45

NEGRO ART SHOWN IN TWO EXHIBITS

Brooklyn Museum Presenting Contemporary Painters' Work and Portraits of Leaders new York Times

By EDWARD ALDEN JEWELL

An exhibition made up entirely of work by contemporary Negro artists and one composed entirely of Negro subjects are current, through Nov. 25, at the Brooklyn Museum. Both are traveling shows and their simultaneous appearance in New York is a coincidence—a fortunate coincidence, especially since the work is hung in adjacent galleries on the fifth floor of the museum. 11-6-45

"The Negro Artist Comes of Age," the first of these exhibitions, was assembled by the Albany Institute of History and Art and is being circulated throughout the country by the American Federation of Arts. It occupies all of the big daylight gallery, and the initial impression created is stimulating.

Dr. Alain LeRoy Locke, Profes-

sor of Philosophy at Howard University, says of this group that it constitutes "a representative and challenging cross-section of contemporary American art" and offers "convincing evidence of the Negro's maturing racial and cultural self-expression in painting and sculpture." This estimate seems quite justified.

On the "Modern" Side

The work is preponderantly on the "modern" side, although it seldom leans so far in that direction as to baffle or dismay. While a few of the artists prefer more conservative expression, most of them are frankly committed to the exploration of progressive ideas. Individuality, too, is a marked trait. 11-6-45

Several of the artists already are familiar figures in the New York art world, among them Richmond Barthe, Jacob Lawrence, Archibald J. Motley, Horace Pippin, Hale Woodruff, Romare Bearden and Selma Burke. Miss Burke made the memorial plaque honoring Franklin D. Roosevelt, and her sculpture was seen last season at the Modernage Galleries. Mr. Bearden had a recent one-man show in the Samuel Kootz Gallery, at which time all of the abstractions by which he was represented were sold.

The other exhibition in Brooklyn is made up of portraits of Negro leaders in various fields, the canvases painted by Betsy Graves Reyneau and Laura Wheeler Waring. As portraits they probably are all good likenesses, and in some instances the treatment is especially ingenious, involving appropriate symbolism in the background.

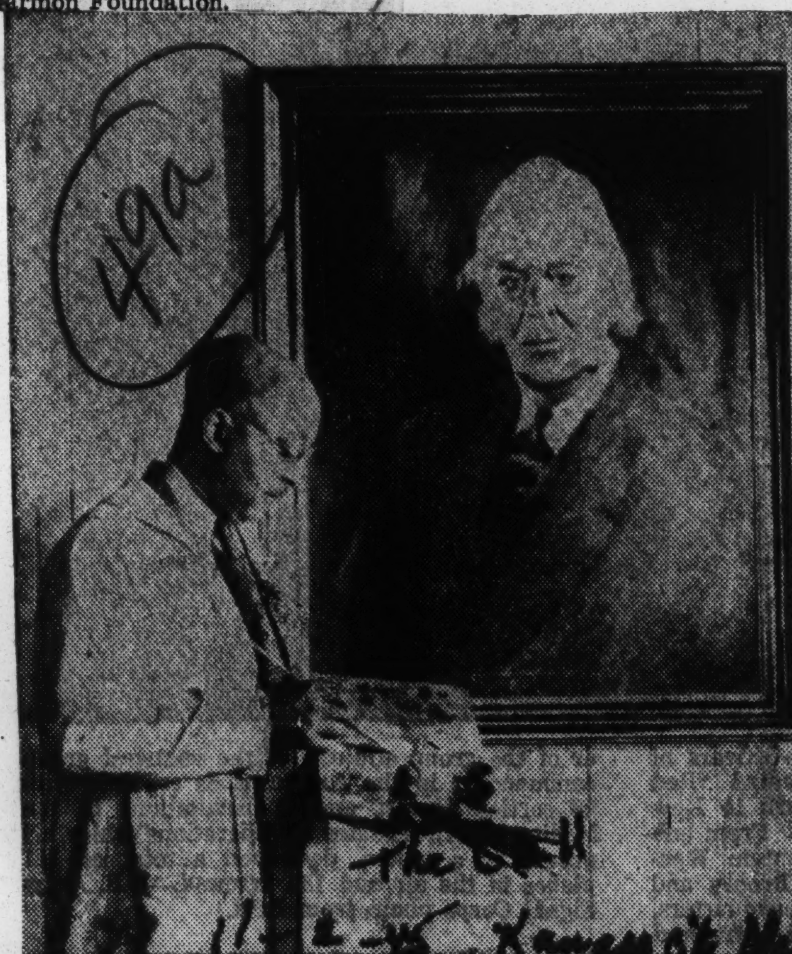
Notables Portrayed

These are the subjects portrayed: Henry Thacker Burleigh, singer and composer; Jessie Redman Fauset, teacher and author; Mary McLeod Bethune, director of the National Youth Administration; Channing H. Tobias, executive secretary of the National Y. M. C. A.; Charles Hamilton Houston, lawyer; Dr. Alain LeRoy Locke, Pvt. Edward Lee, George Washington Carver, educator and scientist; Paul Robeson (as Othello); Mrs. Helen H. Whiting, supervisor of rural education in Georgia; Eugene Kinckle Jones, national secretary of the Urban League; William Edward B. DuBois, educator and writer; Dr. Charles Richard Drew, Professor of Surgery at Howard University.

Also Marian Anderson, the singer; Dr. John Andrew Kenney, director of the John A. Andrew Hospital, at Tuskegee Institute; Monroe Nathan Work, editor of the Negro Year Book; Dr. Mordecai

W. Johnson, president of Howard University; James Weldon Johnson, poet and author; Walter White, executive secretary of the National Association for the Advancement of Colored People; Judge Jane Bolin of the Domestic Relations Court in New York; William Henry Hastie, dean of law at Howard University; Anna Arnold Hedgeman, executive secretary of the National Council for a Permanent Fair Employment Practices Commission; George Edmund Haynes, sociologist; Asa Philip Randolph, international president of the Brotherhood of Sleeping Car Porters, and Capt. William Campbell of the Ninety-ninth Pursuit Squadron, who completed sixty missions over Sicily, Salerno and Anzio.

This show is circulated by the Harmon Foundation.



PAINTS PORTRAIT OF "DE LAVID"—Shown above is Prof. H. Clinton Taylor, head of the fine arts department, A. and T. college, Greensboro, N. C., standing in front of a portrait done by him of the late Richard B. "De La Vid" fame in the play "Green Pastures." The painting hangs on the walls of the art studios which are located in Crosby hall on the college campus.

Painting to Be Exhibited Throughout Country

"The Holy Mountain" by Horace Pippin, termed the nation's foremost colored painter, which has been on throughout the country as part of its collection of bought by the Encyclopaedia Britannica for exhibit 121 contemporary American paintings.

Britannica Selects Painting by Pippin for Nation Tour

CHICAGO, Ill. — A painting by Horace Pippin, one of the country's most important painters, has been added to the Encyclopaedia Britannica Collection of Contemporary American Paintings which soon will tour leading art museums of the United States.

Pippin's painting of "The Holy Mountain" is one of 121 works by as many artists which compose the collection, whose first showing will be at the Art Institute of Chicago for a month beginning April 12.

In her biographical sketch written for the Britannica's catalog of the collection, Grace Pagano, New York writer and art authority, says that Horace Pippin is "considered the first important colored painter to appear on the American scene."

Unable to Lift Painting Arm

Born in West Chester, Pa., in 1888, Pippin moved to Goshen, N.Y., where he attended public school and supported himself doing odd jobs. He worked as a junk dealer, iron moulder and hotel porter.

Hit in the right shoulder by a bullet during World War I, he has been since then unable to lift his arm to a horizontal position. Hence, he has had to push his painting arm along with his left hand.

Despite the handicap, however, he has continued painting. Since his discovery in 1927 at the Chester County Art Association's exhibition, he has had several one-man shows throughout the country.

In Permanent Collections Full-colored reproductions of his work have been included in Life, Time and New Yorker. His works are in several permanent collections, including those of the

Pennsylvania Academy of Fine Arts, the Philadelphia and Whitney Museums.

Of his painting, a 36-by-30-inch oil canvas, Pippin says, "If a man knows nothing but hard times, he will paint them... but even that man may have a dream, an ideal—and 'Holy Mountain' is my answer to such dreaming."

Army Arts Contest Winners On Views At Boston Museum

Boston, Mass. Paintings, sculpture, prints, drawings and photographs exhibited by soldiers of the First Service Command in the recent Army Arts Contest sponsored by the Special Service Division are now on view free to the public at the Boston Museum of Fine Arts. The exhibit, including 13 prize-winners, opened with a private view and tea for special guests of the First Service Com-

mand Tuesday afternoon and will continue through Sunday, May 6.

From the 78 works on view at the Museum, 21 will be selected to go to Washington, D. C. for the national finals exhibition opening July 4 at the National Gallery. All nine service commands of the United States will be represented in the Washington exhibition from which the eight national winners will be chosen. The winning artists will receive \$100 war bonds. This is the first time the Army has officially sponsored a nation-wide contest of this type. It is sponsored by the Special Services Division, Arts and Crafts Section. The competition was open to all Army personnel, men and women, officers and enlisted personnel.

For the First Service Command show at the Museum, a civilian jury headed by Mr. W. G. Russell Allen of the Institute of Modern Art selected the 13 prize winners and the other exhibits from more than 200 entries from seven main districts representing all the Army military posts, camps, and stations throughout New England. Others on the jury were W. G. Constable, curator of paintings, Museum of Fine Arts; Miss Florence E. Mellowes of the Rhode Island School of Design; Herbert Barnett of the Worcester Art Museum; John W. Chandler of the Currier Gallery of Art, Manchester, New Hampshire; Alexander Bower of the Sweat Memorial Art Museum, Portland, Maine; Bartlett H. Hayes, Jr., Director of the Addison Gallery of American Art, Andover, is the civilian chairman of the entire New England First Service Command Army Arts Contest.

First prize of the show and also first in oil painting was awarded to S/Sgt. Rene H. Rosner's still-life "Bucking." S/Sgt. Rosner is now stationed at Dow Field, Bangor, Maine.

T/4 Lewis W. Richards, Fort H. G. Wright, New York, won second prize in oils for his "Portrait" and T/4 Clarence J. Doore's "Cold Chamber" was selected for third prize. T/4 Richards' painting is a small self-portrait with definite notes of nostalgia, while T/4 Doore's "Cold Chamber" is a straightforward job of documenting his work at the Climate Research Laboratory in Lawrence, Massachusetts.

First place in the water color class was also won by T/4 Richards for his "Railroad Station." Honorable mentions in this class were given to Pfc. Ranulph Bye's "Old Branstetter House," WAC Sgt. Catherine Evans' "Rainy Day," and Capt. Henry B. Mussina's "Tropical Rest."

M/Sgt. John Belinfante, Camp Myles Standish, Mass., took first honors in sculpture with head of a praying soldier, "Faith." Honorable mention in sculpture went to T/4 Clarence J. Doore, also a prize winner in the oil class, for his "Sketch for Memorial Group." First prize in pastels and drawings was awarded to Col. Joseph L. Young, First Service Command Headquarters, for his pastel abstraction "Composition No. 4." Capt. Henry B. Mussina took a second honorable mention with his colorful pastel of a savage.

Student's Art Work For Civics Textbook

JEFFERSON CITY, Mo. — Last Thursday morning at a convocation at Lincoln University (Mo.) tribute was paid Miss Pauline Clay, art student, for her excellence in the painting "Carter's Little Filling Station." The drawing was done as a class project under James D. Parks, head of the university's art department, and was sent to Atlanta university as a part of the annual exhibit held there. Critics saw and praised it, and it inspired favorable comment by a Time magazine (April 9, 1945 issue) critic and its reproduction therein along with other praiseworthy works of art by contemporary artists.

Negotiations are being carried on with Scott, Foresman and Company which has asked permission to reproduce the painting in a civics text book, soon to be off the press. This is singularly significant in that the text book will also carry the works of such prominent artists as John S. Curry, Paul Sample, Robert Phillips, Ernest Fiene, Doris Lee, Grant Wood and others.

Miss Clay, a senior from South Kinloch Park, Mo., is the daughter of Mr. and Mrs. Charles J. Clay.

4 Works in Exhibit Sold by Painter

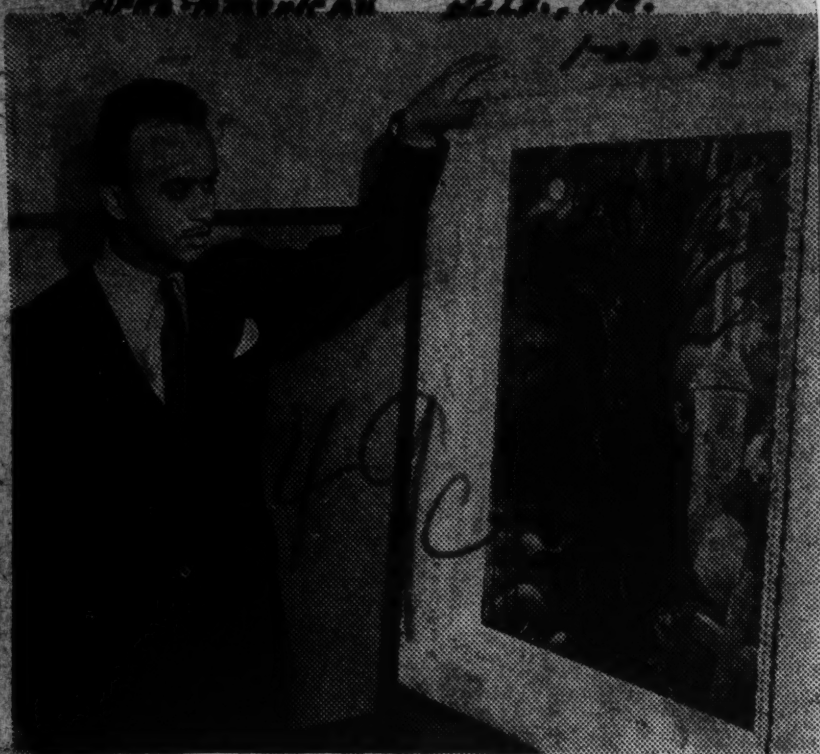
Humbert Howard, local artist, has sold four oil paintings which are on display this month in the "Everyman's Gallery" at the Alliance 251 S. 14th Street.

local young artist, was published last week by King Features syndicate as a cover for the Dec. 30 issue of Home Magazine of the Herald American newspaper. Beside E. Simms Campbell, Wimberly enjoys the distinction of being one of the few Negro artists who have been honored by King Features syndicate, a New York

King Features Artist Accepts Drawing Of Negro Artist

CHICAGO (ANP) — A New Year's drawing by LeRoy Wimberly, a Negro artist, was accepted by King Features syndicate for the Dec. 30 issue of Home Magazine of the Herald American newspaper. Beside E. Simms Campbell, Wimberly enjoys the distinction of being one of the few Negro artists who have been honored by King Features syndicate, a New York

Chicago Artist to Paint Gullahs



Eldzier Cortor, Chicago artist, shown with one of his paintings which he exhibited in Washington last week while a guest of David Porter, director of the Porter Art Gallery, 916 G Place, Northwest. He is now en route to Sea Island, home of the Gullah natives, where he has been commissioned to do a series of character paintings.

Robinson to Design Liberian Buildings

MONROVIA. (ANP) — The Centenary celebration which Liberia hopes to hold at the close of the war will have its buildings designed by Hilyer Robinson, famous architect in Washington, D. C., according to plans made public during Mr. Robinson's recent visit here. Among these buildings will be housing to accommodate the 3,000 families whom it is hoped will visit Liberia from the United States during that period. 3-9-45

Negotiations with Mr. Robinson were begun during the visit to America of former President Barclay.

Negro at War Ablly Portrayed in Art Exhibit

BY EDITH WEIGLE.

An interesting exhibition of paintings, drawings, and prints by a young Negro artist, Hughie Lee-Smith, is being held at the South Side Community Art center, 3831 S. Michigan av. Some of the canvases have been done since his service with the navy and depict scenes of action.

One called "Machinist Mate, World War I." is a large painting, measuring about 6 feet by 5. The

subject being a Negro sailor at his post of duty on shipboard. The artist has made a powerful picture, especially notable because of his use of light. 2-20-45

Another scene shows Negroes struggling at the oars of the little boat that took Washington across the ice-filled Delaware. There is a tremendous drive and surging movement in this canvas that make it memorable.

One of the most appealing oils is a portrait of the sailor-artist's buddy at Great Lakes. Other excellent portraits are three drawings of German prisoners and two self-portraits.

The landscapes are, perhaps, the least pleasing in the collection. Here Mr. Lee-Smith uses a sombre palette, the colors at times being muddy and the intent not clear. An exception is "Dog Fight," in which a single downward zooming plane is seen against a night sky in a cold, dark landscape.

There is a beautiful and poignant painting of Walt Whitman ministering to a wounded Negro soldier, the erect, sybil-like figure of a Negro woman in the background, the whole scene bathed in a radiant white light. It is called "Freedman's Hospital, Washington, D. C. [1863]." 2-20-45

Hughie Lee-Smith spent his early life in Cleveland, where he received his art education, then taught at Claflin university in South Carolina, and later worked in Detroit. He has exhibited and won prizes in Cleveland, Atlanta, and New York

as well as here. Currently he is working on the history of the Negro in the navy, at Great Lakes.

The exhibition will continue until March 7.

White artist paints Negro spiritual impressions

By Verna Arvey

FOR CNS 5-21-45

Because he has been interested in the idea of conveying in his paintings some of the emotions aroused from hearing music, Dar Lutz, one of the most gifted of the younger American painters, has turned naturally to Negro spirituals as an outlet for his artistic expression. The titles of the spirituals serve as a starting point, after which Mr. Lutz simply tries to capture their emotional content in his work. He made his first painting of a Negro spiritual many years ago, and then when he witnessed a performance of the play, "Run Little Chillun," with its inspiring choral scenes, he was inspired to do more spirituals. He feels now that the Negro spiritual has a purity, a wit and gaiety as well as religious ecstasy, distinct from any other religious music which is lasting and potent. Mr. Lutz has painted other musical subjects too, among them "Boogie Woogie," showing a Negro jazz pianist, and "Jam Session," now owned by Artie Shaw and lent by him to an exhibition of Mr. Lutz's work now on view at the Ambassador Hotel in Los Angeles.

Much of Mr. Lutz' reputation as a painter has been from his paintings on Negro musical subjects. One of these, "Golden Chariot" is in the Collection Encyclopedio Britannica. Others are "Ole Ark's a Movin'," "Goin' Home," "Climbing Jacob's Ladder," and "I Got a Harp," the latter owned by Howard Jackson, himself a composer.

Atlanta Students Exhibit Paintings

A group of paintings and prints by students of Spelman, Morehouse and Clark Colleges, is now on view for a limited showing in the Exhibition Gallery of the Atlanta University Library. Twenty-seven works of art have been selected for the exhibit which were executed in the classes of Mrs. Margery Wheeler Brown, instructor in the Fine Arts Department of Spelman

College.

The collection of water colors has attracted much attention as well as the section on prints. In the first group, Robert Willis, a special student in the department, has four highly imaginative paintings, which are titled "Trapped," "The Lonely Journey," "Contrast," and "The Grove." Willis was a winner at Atlanta University's Fourth Annual Exhibition held in April. Three Spelman students with water colors are Ethel Boykin of Camden, Alabama, whose painting is "Beginning of Spring;" Mary Parks of Atlanta, with a landscape "Tlvin Tree;" and Roberta Williams of Waycross, Georgia, with two paintings, "Winter Landscape" and "Spring Landscape." Cynthia Perry of Clark College has a downtown Atlanta scene which bears the title of "The Bridge;" and an impressionistic painting of pink dogwood by the same name.

Five well-executed prints in the showing are by Jack Adams of Clark College and June Wade of Spelman College. Adams has reproduced a football scene, a group playing checkers, and a portrait of a Negro girl with a bright turban wrapped about her head. June Wade has described her works as "The Letter" which depicts a family scene; and "Glory Hallelujah," a religious scene.

The oil paintings entered cover a variety of subjects including still life, landscape and portraiture. Charles Kelley of Clark College has painted "The Barn;" and Chester Paige of Morehouse is represented by "The Return" and

"Cabins." Mary Parks' scene, "Autumn," rich in tones of brown, blue and soft greens, was included in the Atlanta University show in April. Her still life is an attractive grouping of gloves, necklace, carnation and perfume bottle on a polished table, with a mirror in the background. Cynthia Perry's "Toy and Duck" is an interesting still life subject; and Walter Thompson of Morehouse, has re-

produced a college scene which he calls "View of the Campus." Two paintings by June Wade, "Plant and Fruit" and "The Perfume Bottle" are included, and a portrait of a classmate "Williametta." The exhibit will close on June 2.

Tuskegee Art Show Stirs Interest At TAAF Anniversary

TUSKEGEE ARMY AIR FIELD, Ala.—One of the features of the fourth anniversary of Tuskegee Army Air Field, the second annual art exhibition and crafts display has been drawing crowds to the Service Club at TAAF since the official observance of the anniversary on August 9. The show was planned by Lt. Ted Carroll, famed New York commercial artist and nationally known sports cartoonist, and Sgt. Cecil D. Nelson Jr., prominent prize-winning artist of Champaign, Ill. 9-8-45

In addition to outstanding oils by Sgt. Nelson, this well-planned show included water colors, black and whites, ceramics, textile prints, metal craft and photograph. A series of black and white portraits by Lt. Carroll include such well known combat pilot returnees as Captain Harold Sawyer, Joseph Elsberry, Charles McGee, Arnold Cisco, John Daniels, Samuel Curtis, Woodrow Crockett, Henry Perry, Fred Hutchins, and Melvin Jackson. Norfolk, Va.

OTHER WORKS INCLUDED

The exhibit also includes works by Sgt. Bill Chase, Sgt. Elcan Ward, Cpl. Jacob Beam, F/Sgt. John Hamilton, Lt. and Mrs. Harold C. Hayes, Cpl. Alonzo Chancellor (now stationed in the Southwest Pacific) and Sgt. Roy E. LaGrone, former TAAF artist who sent his entry all the way from Rome, Italy.

Among those visiting the exhibit on opening day were Brig.-Gen. Clinton B. Vinson, Commander of the 29th Flying Training Wing, EFTC; and Col. Noel F. Parrish TAAF Commanding Officer, who were commendable in their praises. Gen. Vinson was a '36 classmate at West Point of Col. B. O. Davis Jr., Commanding Officer of Goddard Field, Ky., and the 477th Composite Group.

Work by 41 Negro Artists Shown At Brooklyn Museum of Art

By ALVENA A. SECKAR *Daily Worker* N. Y., N. Y.

An exhibit by 41 outstanding Negro artists in America, assembled by the Albany Institute of History and Art, has been touring America and is now on view at the Brooklyn Museum of Art until Nov. 25. The exhibit consists of paintings and a few sculptures with

all the trends and wide diversity of style that would be found in any comprehensive showing of American art. The show reiterates the well-established fact that the Negro is part and parcel of America in its art expression and that the quality of the work shown here is excellent judged by any standards. This is especially noteworthy in the realization of the overwhelming odds that the Negro has had to struggle through to achieve distinction in any field. However, there is a danger, in the emphasis placed on the output of the Negro through an all-Negro show, through its policy of segregation, to create a tendency to pigeon-hole the Negro artist and to limit his output to a restricted category.

SOCIAL CONSCIOUSNESS

The homogeneity of this art to anything that is being shown in America is evident. If there is an overtone here of social consciousness and emotional factors stemming from experiences of racial discrimination, a key is obvious in the fact alone that of the forty-one artists displaying here, all of whom are acknowledged as top-rank artists, only eleven of them are mentioned in the last issue of *Who's Who in American Art*. It is therefore not at all surprising to find a predominance of work expressing social protest against those conditions which mar our domestic scene, particularly in regard to the Negro.

A striking indictment of lynching is expressed in *The Mourners*, by Fred C. Flemister. The restrained painting by Vernon Winslow subtly reminds us of inadequate housing. *Embrace*, by Charles White, expresses poignant sorrow in highly stylized contours. William Carter's *Clouds over Kinloak* (painted while he was on the Illinois WPA Art Program), presents a well painted scene of shacks in a subdued and contemplative mood. *Work Song* by Claude Clark, is a dynamic composition of three working figures, painted with a bold and free style

STRIKING COMPOSITION

Other paintings worth noting are John Wilson's *Twilight*, with its steellike tonal quality. Edward L. Loper shows two fine canvases. Ernest Crichlow presents a striking composition of color and form in his *Mother and Child*. Haunting is the composition by Henry W. Barnard with its barren landscape and ghost-like figures of marching soldiers. N. Pippin presents, in his own inimitable style, an effective and moving scene of *John Brown Going to His Hanging*.

The abstract style is well represented, among others, by Ronald Joseph in his *Family*. William H. Johnson shows effective canvases with his Byzantine-like figures and details.

Unfortunately the original exhibit of sculptures has been cut down to a few examples which are completely overwhelmed by the quality and quantity of the paintings. What there is shown suggests interesting possibilities but is inadequate to express properly the status of this field.

The supplementary exhibit of *Portraits of Distinguished Negro Citizens* shows paintings by Betsy Graves Reyneau, whose style is very literal, though facile enough, and by Laura Wheeler Waring, who paints somewhat more freely and with some imagination. However, this supplementary exhibit is more interesting in its sympathetic presentation of renowned personalities than it is in its artistic qualities.

In all, no person wishing to keep up with the art trends of our time should miss this show. Since the Museum is open on Sundays, there is no excuse for the busiest worker not to see it.



Mother and Child by Ernest Crichlow, one of the paintings on view at the Brooklyn Museum of Art through Nov. 25. Loaned by the RoKo Gallery.

The Afro American
ARTHE'S VIRGIN MARY
TATUE WINS GOLD MEDAL
 NEW YORK (ANP) — Richmond Barthe's Virgin Mary statue was awarded the coveted Audubon Society's gold medal last week, during its annual exhibition at the National Academy here where the work of 70 sculptors and a large number of painters was displayed.

Noted Cartoonist On Esquire Leave

Popular cartoonist E. Simms Campbell, long a feature in *Esquire* Magazine and many other publications, has taken a leave of absence for a year or more from the well



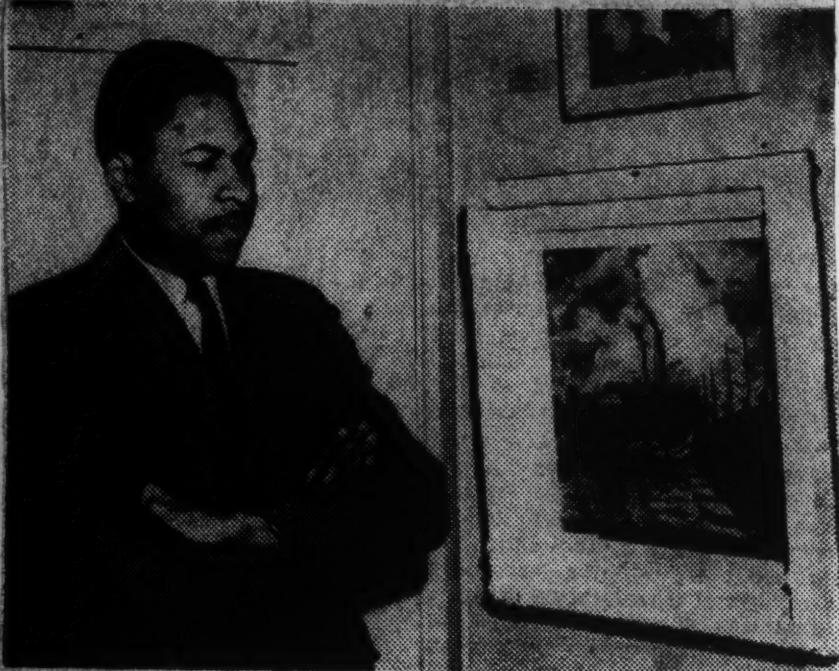
E. SIMMS CAMPBELL
 Leaves 'Esquire'

known men's magazine. Campbell, whose drawings of harem girls have been a looked for section in the former post office banned publication, has been turning out work for *Playboy*, *Features* Syndicate, the *Afro* and *Ebony*, the newest addition to the news-stands' wares. He said his schedule for these other assignments, as well as the new jobs he is undertaking, leaves no time for the *Esquire* drawings. Mr. Campbell this week said that he was going to do some writing and possibly collaborate in the authoring of a book.

The artist was born in St. Louis in 1906 and started his career at the very early age of four. Packing up his drawing board, the youngster and his family moved to Chicago when he was 14. Now a resident of Elmsford, New York, Campbell does most of his work at his well-furnished home.

In 1928, he won a Pulitzer prize on the *St. Louis Post Dispatch* and gained further honors in 1936 when he walked off with the \$1,000 offered by the Hearst publications on the subject of tax grabbers.

Wins First Prize in Oil Paintings



The first prize of \$50 for oil paintings was awarded for "Eastern Branch" to Frank Alston in an exhibit held recently at the National Museum, 10th St. and Constitution Ave., N.W., Washington. The artist is shown with his prize winner.

Oil by Local Artist Given *afro-american* 1st Prize at Exhibit of 500

WASHINGTON

Frank H. Alston Jr. won first prize in an exhibit of 500 art works held recently by artists of the District area at the National Museum with his oil painting, "Eastern Branch."

Nationally known, Alston has paintings at Howard University and the Senate Office building.

Among the numerous places he has exhibited his work are the New York World's Fair, San Francisco Golden Gate Exposition, Corcoran Art Gallery of this city, New York Historical Society, and the Atlanta University Gallery of Art. *Baltimore, Md.*

The artist was born in 1914 in Providence, R.I., and was educated in the public schools there. In 1933, he entered the Rhode Island School of Design while also attending classes at the Rhode Island College of Education.

He received 14 major scholarship awards before graduating from these colleges.

He was then awarded a scholarship for advanced study in art at Howard University, and in 1938 received a graduate scholarship at the Rhode Island School of Design for further study in the field of lithography.

N. Y. Inter-Racial Gallery Presents Best Of Flourishing New Negro Art

By RAMONA LOWE
(Defender New York Bureau)

NEW YORK.—Lodged inconspicuously among 57th Street art galleries is the International Print Society dedicated to the promotion of international and interracial understanding through art. Its director is Edward B. Alford, young white art connoisseur from Boston. "I was criticized," he said, "for stressing the interracial aspects. Critics said, 'art is art and it doesn't matter who does it.' In a way that is very true, but in order to understand the whole it is necessary to break it down into its component parts."

"At present the work of separate groups make the whole of American art. I differ with those who describe art as racial, however, I think it rather cultural. It is a matter of segregation. A different school will develop in Paris from that in America. Hale Woodruff is developing a school of painting in the South. It has nothing to do with the artists being Negroes. If young white artists studied with him they would paint the same way."

Points To Fear

"I want the gallery to serve as an outlet for young Negro painters in the South. I have traveled through that region a great deal and visited a number of universities. And I have found among Negroes a tremendous fear of whites instilled from birth. They have a fear too of expressing themselves. Just as Richard Wright points out in 'Black Boy' there is the feeling that to do anything artistic is a waste of time."

"Hale Woodruff has established the National Negro Art Show there in Atlanta. It gives the boys and girls a chance to show their work and provides small scholarships and encouragement for them. We plan to show the 35 best here. This will give them a chance to participate in the big shows and to be shown all over the country."

"I feel a great deal has been done to bring about better racial understanding through music and theatre. The gallery provides contact on another cultural level."

"I grew up in New England and was 20 years old before I thought about Negroes at all. My introduction to them came in a night club in Boston. I think that people will always go along together if they understand one another. The more they can eat, sleep, play together and the more they will find they have in common."

Mixed Shows

"We have a very informal atmosphere here and try to make everyone feel at home. We have had a large Negro group at nearly every opening, and they seem to have a definite interest in the showings."

"In sending out exhibits we have had to answer a demand for mixed shows, which is a very good sign. Exhibits have been sent to Wellesly College, to Albany, to Atlanta and to various USO centers."

This is part of the plan to bring the best work of artists of all groups before a wider public through exhibitions in schools, galleries, colleges and universities throughout the country.

The gallery opened in October with an exhibit of interracial art, Negroes, Chinese, Japanese, mem-

bers of various American national groups and Latin-Americans were represented. Among the noted Negro artists who exhibited then were William Aritis, Richmond Barthe, Al Bledger, Ernest Crichtlow, Frank Neal and Hale Woodruff.

There have been a number of special theme exhibits. Recently Barthe exhibited his sculptures including his well known bust of Katherine Cornell and his head of Canade Lee. The present exhibit is Hale Woodruff's first one-man show in New York. It is a splendid document on the poverty and desolation of the South, told in brilliant, dramatic colors.

Run Print Club

An interesting feature of the society is its Print club. Subscribers will receive for a nominal fee three silk screen prints a year of their own choosing.

This is to stimulate a wider public interest in art forms. The sponsors of the society are Mrs. Richard Garrett, Dr. Rufus Clement, Dr. Karl Downes, Dr. Alain Locke, Mrs. D. Grinnell Noyes, the East and West Association, the National Serigraph Society and the Southern Regional Council.

Mr. Alford who believes in the practical application of his theories has a Negro secretary, Mrs. Mildred King. "The Gallery has been a tremendous success," he said finally. "It has done everything we expected and we hope to do even more next year."

Award Winner Once Spanked for Drawing in Georgia School



By RICHARD DIER

Lady Bird Cleavland, 18-year-old winner of the Macy Youth Art award, once attended a two-room school in Georgia, where children were spanked if they drew pictures in class.

The only subjects taught were reading, arithmetic and spelling. Had she remained in the segregated Georgia school, the talent of this promising young artist would have remained forever buried.

Miss Cleavland is a quiet, unassuming girl who is fully aware of the struggles of her race. With less than two years of art instruction, she entered her oil painting, "The Tired Woman," in the R. H. Macy exhibition with absolute no hopes of winning.

"It came as a great surprise to me," she revealed to the AFRO in an exclusive interview in her home at 200 W. 139th Street, this week. "There were hundreds of contestants competing for first prize, a gold medal and a year's scholarship to Pratt Institute for the continuance of art instruction."

"Mayor LaGuardia, himself, awarded the prize to me. My painting of a tired old woman really is one of my best. I like it because it's so natural and believable."

1-22-46 Week Job

Miss Cleavland told the AFRO that she completed this painting in less than two weeks' time. Last year, she entered several of her paintings in an exhibition at the YWCA, where they are still on display. The Macy award was the first time she ever won any prize.

She is still attending Wadleigh High School and won't be able to take advantage of her scholarship at Pratt until she graduates next June.

"I intend to start work on a painting called, 'Central Park, soon,' she continued. "I guess I'll go out one night and find two



lovers in the park, and draw them."

Born in Cornelle, Ga., Miss Cleavland attended a two-room jim-crow school. The only subjects taught there were arithmetic and spelling, and the children would get a whipping if they drew pictures in class.

Drawing Forbidden

"There was no such thing as drawing pictures in school, and the teachers discouraged it. My mother and sister used to sketch, and they helped me a lot at home. After my mother died, I came to New York to live with my married sister here."

"Although I've been here less than three years, I feel like a born-New Yorker and like this city very much. I would never go back to the South except for a visit."

Asked what her future plans are, she replied:

"I intend to do free-lance work. I'd rather work on my own than for somebody else. There's much more freedom for expression that way."

Ovide Maurice Praised For Oil Paintings

(Special To The Informer)

LOS ANGELES.—One of this city's most promising artists is Ovide Maurice, a former resident of New Orleans where he was employed by the United States Post Office department until he moved to this city several years ago. Mr. Maurice, formerly a student of Xavier University, resided in the downtown section of New Orleans.

Naturally gifted as a painter in oils, Mr. Maurice, a quiet and unassuming, dental technician and X-ray expert, indulges in art as a means of diversion from the drudgery of his everyday tasks.

JUN 9 - 1945

Poster Display Tells Story Of Negro in American Life



MRS. THOMAS J. REID Jr., left, president of the YWCA's Nannie Burroughs Club, shows a placard, picturing three Negroes who have contributed to American sports, to Miss Eva Thompson, Nannie Burroughs Club member, and Mrs. Henry Swisher, YWCA member. The placard is part of an exhibit, "The Negro in American Life," prepared by the National Council Against Intolerance in America, on display to the public in the "Y" clubhouse.

Contributions of the Negro to American Life Shown in Posters at YWCA

Racial tolerance is stressed in a public display, "The Negro in American Life," which is being shown at the YWCA clubhouse until June 15. On Monday only the 25-placard display will be shown in the main hall of Elmira Free Academy.

The "Y's" Nannie Burroughs Club is sponsoring this exhibit prepared by the National Council Against Intolerance in America. First shown at the Henry St. Settlement in New York City in February, 1944, it is one of 11 duplicate exhibits loaned to agencies and institutions.

The placards show, pictorially and verbally,

1. the African heritage of the present American Negro which has enabled him to make specific contributions to our life.

2. the achievements of the Negro in drama, music, literature, architecture, science, poetry, law, medicine, among others.

3. Negro participation in American wars from the Revolution to the present.

4. the Negro as a public servant.

Among the famous, and lesser-known, Negroes pictured who have contributed to American life are

the Fisk Jubilee Singers; Marian Anderson, singer; Paul Robeson, singer and actor; Katherine Dunham, dancer; Joe Louis, boxer; Richard Wright, author of Native Son; Booker T. Washington, founder of Tuskegee Institute and author of "Up from Slavery."

Langston, Hughes, poet and novelist who visited Elmira several years ago; George Washington Carver, who attempted to solve the South's economic problems and thus made the peanut the South's second largest crop; Brig. Gen. Benjamin O. Davis of the U. S. Army and his son, Benjamin Jr., who was commander of the 99th Fighting Squadron over Italy, and Dr. Charles R. Drew, director of the first American Red Cross blood plasma bank.

In summing up the need for increasing racial tolerance the Council, through the display, points out that race prejudice isn't natural,

that is, children do not naturally have it, they learn it as they go through life.

"Three-quarters of the peoples of the earth are not white," they warn, "but 'colored.' These people are growing in strength and independence. When we in the United States talk of the four freedoms, all these people look to our treatment of the American Negro to see what we really mean by the freedoms."

American Artists Still Featured in Russia

By CHATWOOD HALL

MOSCOW (By Cable) — Wayland Rudd, a former star at Jasper Deeter's Hedgerow Theatre in Philadelphia and New York actor, left Moscow this week for the Black Sea section, where he participated in marine shots of the new Russian version of "15-Year-Old Captain."

The movie, based on Jules Verne's adventure story, is the first short film recently completed in Moscow.

Madam Coretti Arle-Titz, dean of the American colored colony in Moscow and popular artist who has lived in Russia since the time of the czars, is also taking a leading part in the same picture.

Sang in New York Church

Her Russian husband is the well-known professor of piano at the Moscow Conservatory of Music, of which Madame Arle-Titz, who used to sing in the choir at Abyssinian Baptist Church in Harlem, is a graduate.

Misses William Burroughs, a former New York school teacher and for the past several years American announcer for radio Moscow, says that she is about to shake the dust—or it may be snow if he doesn't hurry—of Russia off her feet and depart for America.

She says that she never again wants to go through another war such as the recent four-year Russo-German war.

Son With American Army

Her son, Charles, recently left Moscow and joined the American forces somewhere in the Near East.

Her younger son, Earl, is going with her to Harlem, where at first he will be able to talk only with Russians or Russian Jews until he relearns English, which he has completely forgotten during his long sojourn since an early age in Russia.

Once Worked in Detroit

Robert Robinson, formerly highly skilled worker at Ford's Detroit plant and now a highly respected specialist at one of Moscow's largest industrial plants, that he is just beginning to feel tired, now that the war is over.

His plant, which employed many thousands of workers of all nationalities, produced supplies for all fronts during the ferocious and bloody four-year struggle.

Robinson says he didn't feel tired then because he realized that

he was working for the defeat of the German Nazi racist cannibals.

News of Three Indefinite

Of the three other colored Americans of whom I think at the moment I can't say anything up to date or definite.

George Tynes, Wilberforce man and poultry husbandry expert, has not been heard from since the Germans overran Crimea, where he was engaged at a big farm.

As for Frank Goode, Paul Robeson's brother-in-law, he was last reported several months ago as being in Siberia (he's not in exile) giving exhibition matches with a traveling group of heavy-weight Russian wrestlers.

Richard Williams, a New Yorker and Columbia engineering man, when last heard from about a year ago, was down in the Dnieper River section helping restore the largest Russian aluminum plant at Zaporozhe, which the Germans had left a mass of twisted girders and rubble.



WASHINGTON, D. C.—Private First Class John W. Rhoden, 285 8th Avenue, New York City, makes a final inspection of his bust of Major General Hubert R. Harmon, Assistant Chief of Staff for Personnel, Army Air Forces. It is now on display in the General's office in the Pentagon Building. Rhoden, a member of Squadron F, Branch No. 5, Ordnance Replacement Depot, Greensboro, N. C., completed the bust on furlough time. (Official Army Air Forces photo from Bureau of Public Relations.)

Hilda Simms Is Patron of Hampton Art Festival

Miss Hilda Simms, star of "Anna Lucasta," Broadway hit, and a 1943 honor graduate of Hampton Institute, will be a patron of the "Arts of the Theatre" festival at Hampton, July 23.

Miss Simms played her first major role in Oden Hall on the Hampton campus, when she appeared as Kathy in a student production of "Wuthering Heights" during the spring of 1943.

Tanner Art Exhibit Closes

PHILADELPHIA (ANP)—The

memorial exhibition of the Philadelphia Art alliance, which is presenting the paintings of Henry O. Tanner, will close on Sunday at 6 p.m. It opened on October 2.

Tanner died in 1937 in his 78th year. He will be remembered as one of America's most notable artists of his generation.

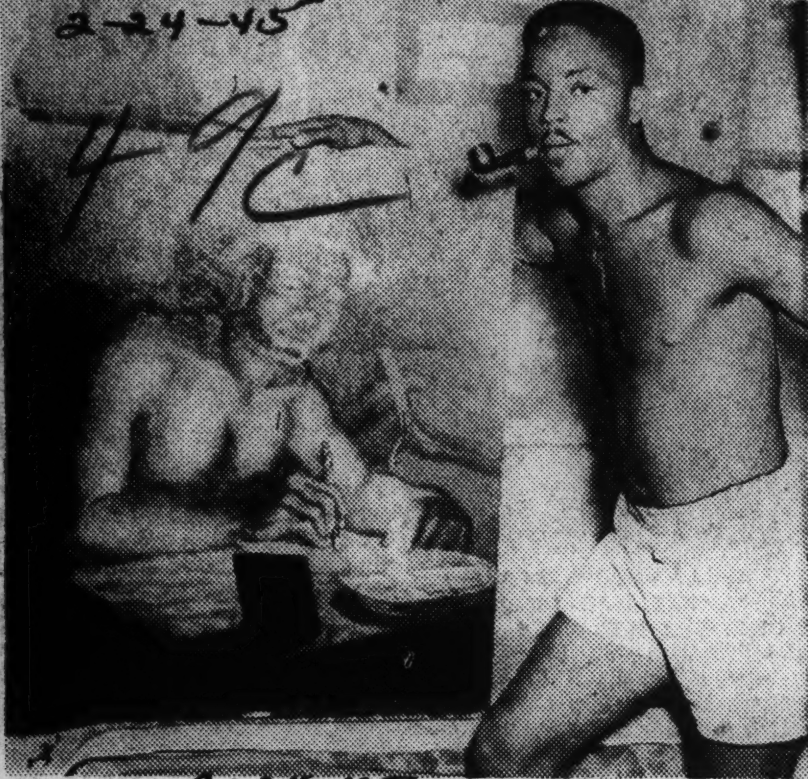
The pictures which comprised the exhibit were collected from museums, art galleries and individuals throughout the United States.

Marine Artist Paints Homesick Buddy

APR 1 - AMERICAN

Balt. Md.

2-24-45



Pfc. Vincent T. Cullens of Chicago, now serving with the Marine Corps in the Southwest Pacific, exhibits one of his prize paintings—a marine writing a letter home by candle light. A free-lance portrait artist before entering the service, Cullens now spends most of his leisure keeping his artistic talent refreshed.

Washington Artist Wins \$100 Award at Atlanta U.

The popular prize of \$100 for oil painting at Atlanta University's 4th annual exhibition of paintings, sculpture, and prints by Negro artists was won by John N. Robinson, 2352 Reynolds Place, Washington.

The painting was titled "Mr. and Mrs. Barton" and was a likeness of the artist's grandparents.

Robinson, a one-time student at Howard, has won numerous awards at the Times-Herald Outdoor Art Fairs since 1938. His paintings also have been exhibited in the Corcoran Gallery. His only art education was obtained under Professors Herring and Porter, art instructors at Howard University.

Robinson is married and the father of five children. He is employed at the St. Elizabeth's Hospital.

Students Win In Radio Station's Art Contest

GREENSBORO, N. C. — Two students of the Agricultural and Technical college of North Carolina here, were among the winners announced Friday, in an art contest sponsored by radio station WBIG of this city. The students were: Hugh Bullock, of Creedmore, N. C., winner of the second prize, a \$25 war bond; and Sherman Williamson of Greensboro, N. C., winner of the third prize, a \$15 war stamp. The awards were made by Major Edney Ridge, owner of the station. Both students are junior art majors at the college.

Amateur artists were asked to listen to the late evening "Neath the Southern Moon" program, an uninterrupted half-hour of music—memorable music, soft and dreamy, to bring some measure of comfort and relaxation at the end of a busy day, and then draw or sketch their interpretation of the theme, "Neath the Southern Moon."

Although He Cannot Walk, Junius Flowers, Has Been Acclaimed an Outstanding Sculptor

NEW YORK.—This is the story of an amateur sculptor, Junius Flowers, who for the past four years has been a bedridden invalid in Chronic Illness Ward of Grasslands Public hospital in Westchester County, New York. It is also the story of A. N. Spanel, president of International Latex Corporation—the company that has been running newspaper ads throughout the nation that boost democracy instead of its industrial products. Junius Flowers and A. N. Spanel have never met. Until a few weeks ago, they had never even heard of each other. But today there is a bond of friendship between them that comes of mutual appreciation.

Four years ago, after the automobile accident that broke his back, Junius Flowers saw nothing ahead of him but misery and bleakness. He knew that he would never walk again, and there was nothing to interrupt the monotony of endless days and nights in the hospital ward. "It kind of got me down for a while," he explains. One day a volunteer worker gave him some clay to work with, and taught him some elementary lessons in sculpture. That was the beginning of a new life for Junius. In a few weeks he had learned all that his helpful friend could teach him, and she appealed to her own teacher, Sculptor Frederick V. Guinzburg for help. Mr. Guinzburg, who served in the Mount Sinai Hospital Unit overseas in the last war, and does many hours of volunteer service in the operating room and blood bank at Grasslands, went to see Junius. He spent a short time explaining some basic principles of sculpture to him. When Mr. Guinzburg returned a few weeks later, every single word of advice had been translated into Junius' work. Now Mr. Guinzburg is continuing the lessons twice weekly, encouraging Junius, criticizing him, urging him on to the finest standards of his art.

Flowers, and that same afternoon notified the sculptor that he would like to pay for casting the statue and present it to Tuskegee. In addition to his advertising campaigns for democracy, Mr. Spanel, who is of the Hebrew faith, has been working for interracial and interfaith cooperation for many years. "George Washington Carver was one of the really great Americans," he explains. "He made a monumental contribution to the life of the country as a whole, and particularly to the industrial South. That in itself would be sufficient to make one want to see that he is given a monument. Then here comes this same program.

fellow Flowers, a fine artist in his own right, with a monument to this great man."

Junius Flowers wants very much to walk again. Perhaps no one will ever be able to help him do that. But his second greatest wish has been granted. His statue, cast in bronze, will hang in the halls of Tuskegee Institute, a tribute to a great American scientist and also to those who believe in what America stands for.



Negro Freedom Rally Artist. Ollie Harrington, noted artist, editorial cartoonist and creator of the famous cartoon character, "Bootsie," has been commissioned to create for the Negro Freedom Rally a poster design which will best symbolize the spirit of this year's meeting at Madison Square Garden on Monday, June 25. Harrington recently returned home after spending sometime abroad as a war correspondent; and at present, aside from his art work, is lecturing on his experiences in the war zones.

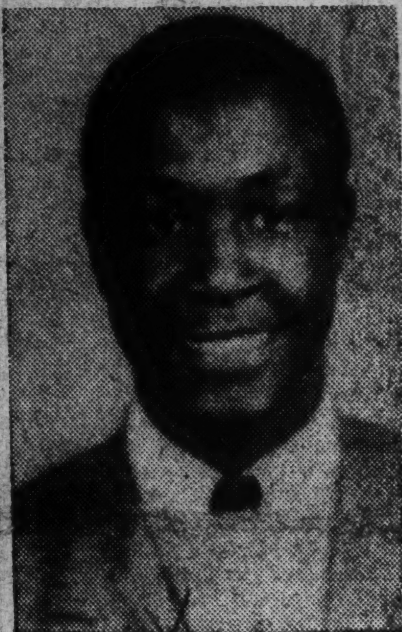
Meta Fuller Shows "The Talking Skull"

BOSTON, Mass.—Meta Warrick Fuller, celebrated sculptress, presented some of her choice sculpture work at a fine arts show at the Symphony Hall, on Sunday, February 11. Included was her latest piece, "The Talking Skull," which was being shown for the first time on any exhibition. Langston Hughes spoke on the race problem on the same program.

Boston Artist Wins \$300 Top Prize at Atlanta Show

ATLANTA, Ga.—The coveted \$300 International Print Society Award for the best portrait of figure painting, at the fourth annual art exhibition at Atlanta University, was won by John Wilson of Boston, winner of three previous awards here.

The winning painting was titled "Portrait of Clair." Pvt. Henry



JOHN WILSON

Bannarn of Minneapolis, Minn., won The John Hope Purchase Award of \$250 for the best landscape, an oil painting titled "Winter Sports."

Four Atlantans successful entrants this year, won Purchase Awards: Frederick C. Flemister, \$150; Robert Willis of Decatur, \$125; Marporie W. Brown, \$75; and Jenelse Walden, student at the Art Institute, Chicago, \$15.

GI Sculptor Tops

The top award of \$250 for sculptors, went to Sgt. William E. Artis, New York, for his "African Youth" and second award of \$100 went to internationally famous Richmond Barthe of his "Faun."

Cpl. Mark Hewitt of Brooklyn, N.Y., won a \$25 cash award by the University for a scratch drawing, "Fort Devens, 1943," and Mrs. Margaret G. Brown, Chicago, \$10 cash award for a lithograph, "Friends." Honorable mention for oil paintings went to Charles A. Brice, Jamaica, N.Y.; Frank H. Alston, Jr., Washington, D.C., and Ellis Wilson, New York. Walter Pach, internationally famous artist and critic, was judge.

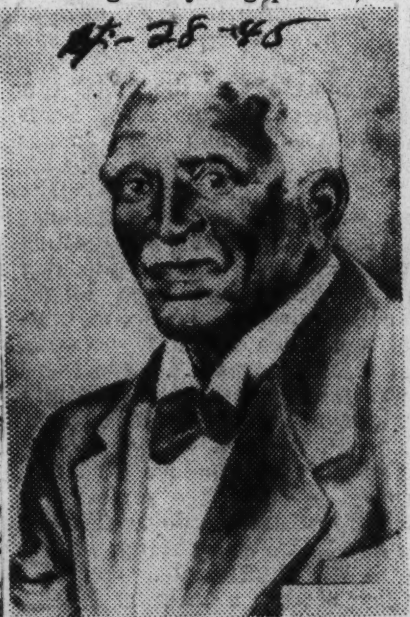
Painting of Carver by N.Y. Youth Given to Tuskegee

NEW YORK—A portrait of the late Dr. George W. Carver, noted scientist, painted by Martin Reed, 16, of the Music and Art High School, was presented to Dr. William J. Schieffelin chairman of the Tuskegee Institute board last of trustees last week.

A large crowd, which also included Dr. Frederick D. Patterson, Tuskegee president, witnessed the acceptance of the portrait and the presentation of a \$50 war bond to young Reed by the pupils of P.S. 120 in Manhattan.

A tall, shy lad, Reed could barely make himself heard as he accepted the bond, and his only audible words were a mumbled, "Thank You." The ceremony took place in the auditorium of the James F. Cooper High School, 18 E. 120th St.

Praises Youth
Praising the young painter, Dr.



MARTIN REED'S PAINTING OF
DR. GEORGE W. CARVER

Schieffelin said:

"I am happy to be here to recognize in this young man the same genius which was present in Dr. Carver, and who knows but that in the distant future we may be just as proud of him. What I see here encourages me and gives me hope in the work I am attempting to do in the South.

"The picture will be of value and will be given a prominent place at Tuskegee. I congratulate the young man and wish him a great future."

Speaking of Dr. Carver, he said: "I knew him for 45 years. He always said, 'it's not what I am doing but what God does through me! He was a scientist

of the most observant kind."

Dr. Schieffelin also said that, "we've got to carry out the late President's idea of racial equality and economic opportunity for all."

Result of 2 Month's Work

Young Reed told the AFRO that he had completed the portrait last February after working on it for two months.

"While I was attending P.S. 120, I painted a picture of Dr. Carver to be used with my application for entering the Music and Art High School. You see, they have a high standard for admission.

"My principal, Dr. Abraham Ehrenfeld, saw the portrait and liked it so much that he hung it up in his office."

"Later, I was commissioned to paint another one for the Tuskegee Institute. This is the one Dr. Schieffelin is accepting tonight."

Aided by Fellow Pupil

He explained that he painted the portrait from a photograph he had of Dr. Carver. Moses Ashley, another pupil, encouraged Reed in his work and helped collect money for paints and other material that were needed for the work.

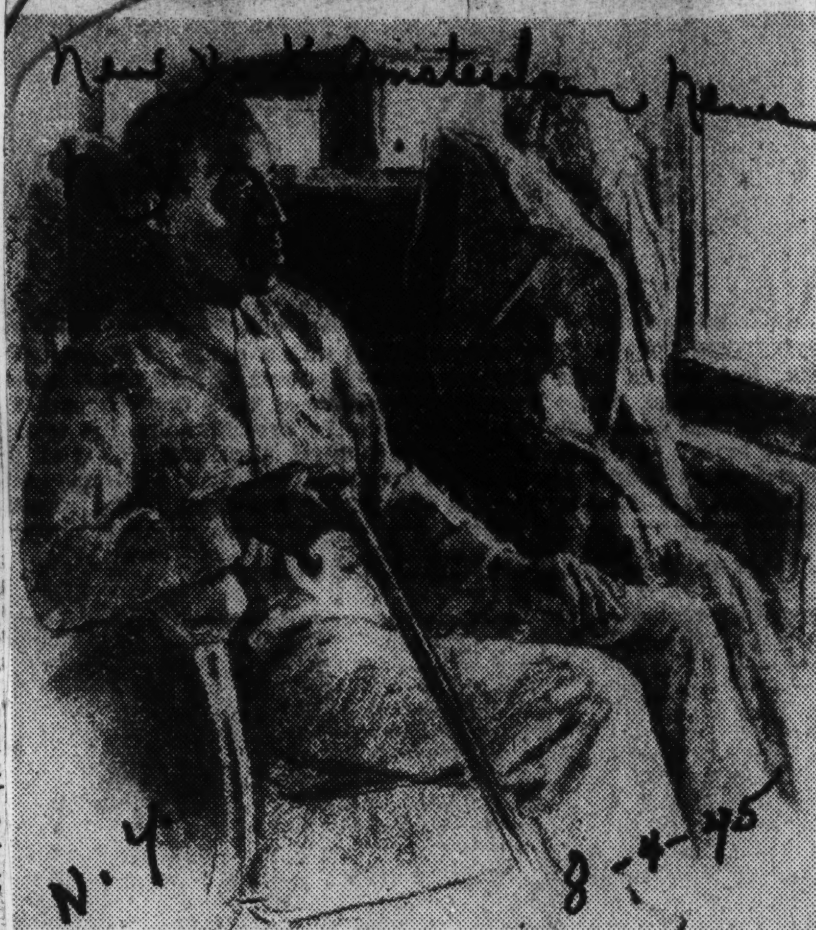
"I am very happy to get this honor," Reed continued, "and I intend to be an artist. Maybe, I'll go into photography or interior decoration."

Born in Memphis, Tenn., he came to New York with his family six years ago. He is the only child, and lives with his parents at 315 W. 113th Street. He became interested in painting three years ago, although he has been sketching for many years.

CIO TRANSPORT WORKERS GET VACATION WITH PAY

CHICAGO—The United Transport Service Employees of America, CIO, completed a vacation pay agreement this week with the Western Carriers' Conference Committee of Pullman Company.

'A Gentleman and A Soldier'



"FIRST CLASS PASSENGER," represents one of 125 oil paintings, water colors, and sketches on exhibition at Rockefeller Center in the International Building under the title, "War Painting of Army Medicine," sponsored by Abbott Laboratories and the War Department as announced by Major General Norman T. Kirk, Surgeon of the Army. Twelve artists were assigned to overseas combat theatres and training centers in the United States, to make the paintings, and the result of their on the spot work is a stark but important reproduction of the actual casualties suffered, and the role Army Medicine played in the war. It is objective art at its best. "First Class Passenger" sketched by Robert Benney assigned to the South Pacific, attracts the attention of every visitor, not only for its subject matter but the explanatory remarks: "Every turn of the Hospital Train's wheels brings this convalescing soldier nearer to home and friends. For him, there have been many days at the front, many more in the hospital. A gentleman and a soldier, he carries a cane involuntarily, but it will steady the faltering steps of a new leg." The show will continue throughout the month of August and open in St. Louis September 9th.

N. Y. Amsterdam News

News of Augusta Negro Community

Has Hobby of Building Model Airplanes



Henry Thomas McClendon, of 509 Second Avenue, has a hobby of building model airplanes. Here you see Henry with one of his latest models, a Corsair. He is 17 years old and attends Weed School.

Washington Artist Wins Popular Award In Atlanta Exhibit

ATLANTA, Georgia. The popular prize of \$100 for oil painting at Atlanta University's fourth annual exhibition of paintings, sculpture, and prints by Negro artists was won by John N. Robinson of 2352 Reynolds place, Washington D. C. The painting was titled "Mr. and Mrs. Barton" and was a likeness of the artist's grandparents.

Robinson, a one-time student at Howard University, has won numerous awards in the Times-Herald (Washington, D. C.) Outpost Art Fair since 1943. His paintings have also been exhibited in the Corcoran

Gallery in Washington. His only art education was obtained under art instructors Herring and Porter at Howard University.

Robinson is married and the father of five children. He is employed at St. Elizabeth's Hospital in Washington.

Claiming a large number of popular votes at the exhibition was "Black Despair" by John Wilson, and "Expectancy" by Charles White.

GI Artist Paints Distinctive Mural

by T/Sgt. EDWARD EARL LEE

GREENWOOD, Miss. — What makes Section D; 568th AAF Base Unit more than just another unit is the decoration of its Recreation Hall. The entire North Wall was transformed into a mural pictured above. The GI who created this masterpiece is Cpl. Ralph Temple, 23 550 Minerva Street, Indianapolis, Ind.

Quiet-spoken and congenial, he was formerly assistant physical director at the local YMCA. His parents are Mr. and Mrs. Temple, and he comes from an artistic family.

Artistic Family

Two of his sisters paint. Another is a promising singer. Two

brothers now Seabees, were also doing well in the finer arts until the war.

Cpl. Temple is "allergic to blank space," and that's how the mural began. With his face puckered in a frown, he explained that the sight of unpainted space sets up a desire within him to cover it with color. North Wall was a daily challenge to him. The solution he sought came as a dream—the dream that is described above. That dream became at once the subject and inspiration for his mural.

How It Started

While Cpl. Temple acknowledges his talent that made possible such a masterpiece, he is quite casual about it. "I have done painting of some sort ever since I was old enough to hold a brush, I guess. It was a miracle I didn't drive my mother nearly crazy.

"I recall clearly how, when I was quite small, I would paint all over the walls. I was pretty thorough about it, too. I'd start at the bottom of the staircase—and work right up to the top floor."

Like the majority of gifted persons, Cpl. Temple preferred to exercise his talent for drawing when he should have been attending to other duties. Many times in elementary school, were confiscated by a teacher who discovered him by-passing the highway to knowledge.

One of these incidents resulted in his determination to become an artist. In the fifth grade, a teacher caught him drawing. Exasperated, she tore up his sketches, declared that he was irresponsible, slothful and never would amount to anything as an artist. He ignored her remarks about his character, but those about his drawing got his dander up. He was determined to prove that she was wrong. And, he did.

Concentrated on Art

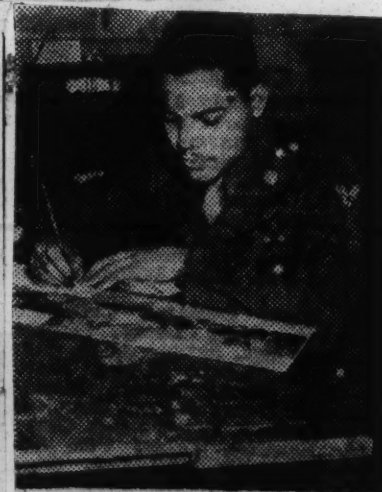
From then on, Cpl. Temple concentrated on art. He designed costumes for school plays, and painted the scenery. By the time he was in junior high school, he had won four scholarships in art.

After being graduated from Crispus Attucks High School, he studied for three years at John Herron Art Institute. Sometime during these formative years, he picked up the hobbies of photography, crafts and woodwork.

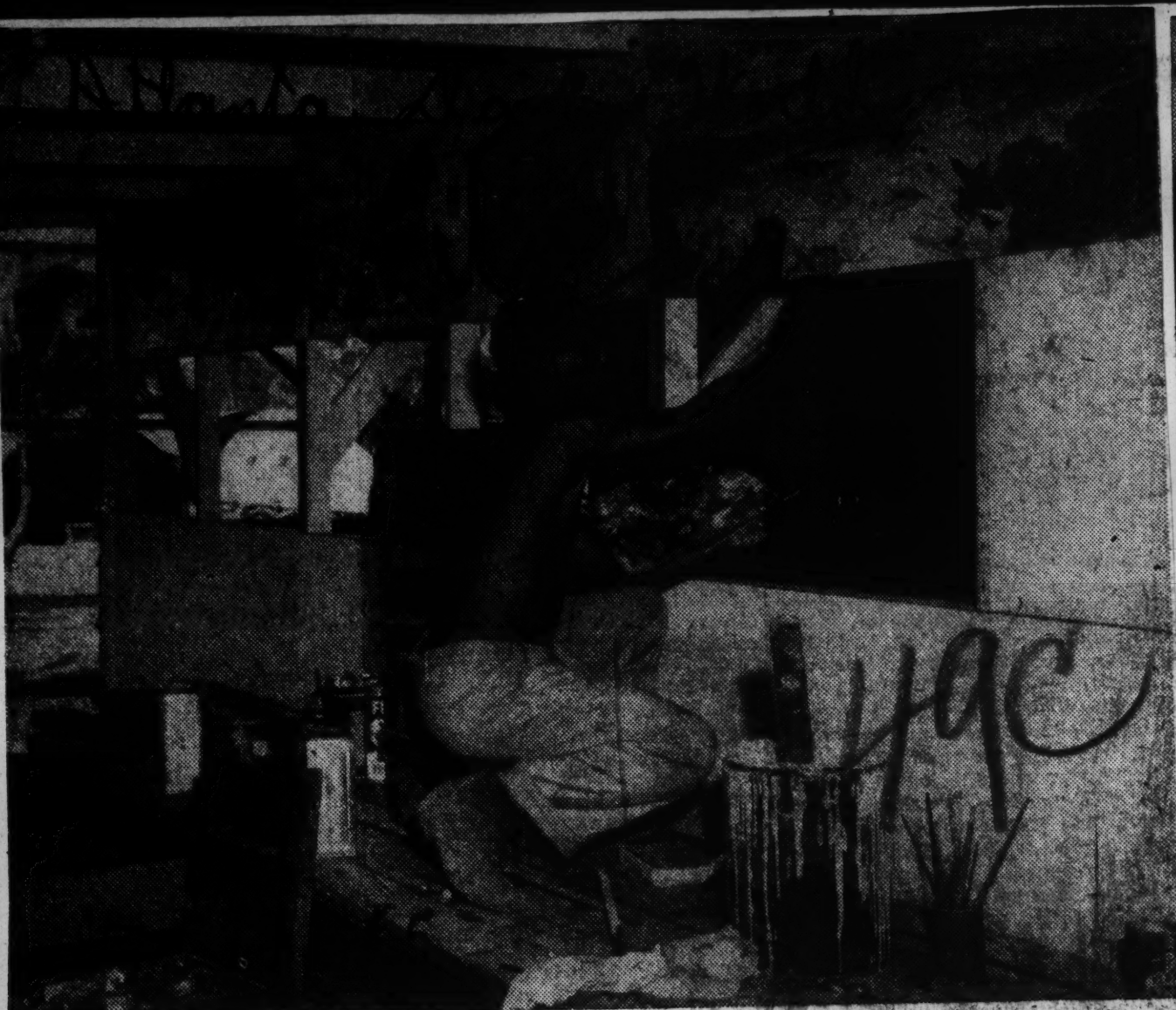
He is keenly interested in all the phases of fine arts, an interest that resulted in his doing a water color study of Lena Horne. Miss Horne replied that she like the work immensely and considered it one of the best she had seen.

Cpl. Temple has no detailed plans for the post-war period. He would like to travel in the West and Southwest; to Central and parts of South America; perhaps Europe.

Then, he would like to settle down, but where, he has not decided. "I might even open a sort of art shop—who knows?" he says.



CPL. RALPH TEMPLE



PELELIU VET NOW MURALIST—Marine Private First Class Vincent T. Cullers, 21, son of Mrs Lettie Cullers, Chicago, a veteran of the vicious fighting on Peleliu Island, "keeps his hand in" on his avocation of painting by decorating the walls of a mess hall at base where his outfit is now stationed in the far Pacific. (Marine Corps Photo from OWC).

SPRINGFIELD, MASS.
UNION-REPUBLICAN
 Cir. S. 65,063
JUL 29 1945

Roosevelt Plaque
By Negro Sculptor

A bronze plaque of the President Roosevelt in profile with the Four Freedoms listed at the top of a bronze panel was placed on exhibition in my last book before its final erection in the Hall of Records in Washington.

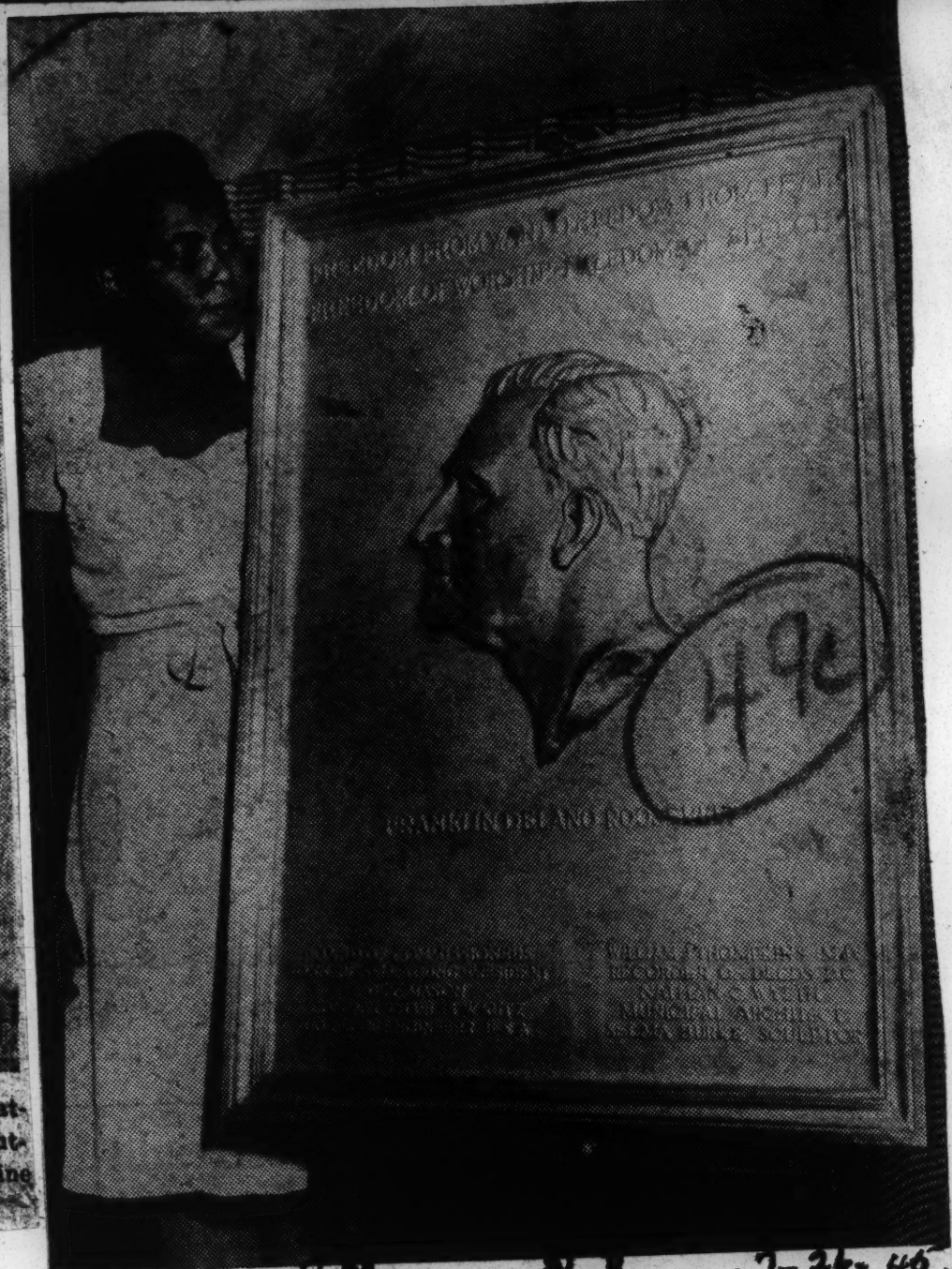
It is part of the exhibit in the Modernage Art gallery, 16 East 34th street, of the work of Selma Burke, Negro sculptor of New York city, who was a civilian truck driver for the navy when she won the commission to design the plaque in a national competition conducted more than a year ago by the board of commissioners of the District of Columbia.

Recalling some of the incidents of two meetings with the late chief executive in which she studied details for her final draft, Miss Burke remarked that she had been "so im-

bued with the greatness of the man that my first seven studies of him were so idealized they were not good."

Explaining also that the late President had been very gracious in his conversations with her concerning her work, she told him, on her second visit, that she wanted this work "to be the best piece of sculpture I had ever done." He responded that there was not much time, because of his projected absence, and promised to give her another opportunity for study later on.

"People who have seen the plaque have asked why in 1944-1945 I have made the President look so young and I have answered that the President was once young and that the profile was not for today only, but for tomorrow and its needs," she said. "I did not realize then that tomorrow would come so soon and he would be gone."



FDR Plaque Sculptress Selma Burke stands beside her plaque of the late President which is now on exhibit at Modern-Age Art Gallery in New York. FDR died before its completion.



Murray Kusanobu, president of "Artists of Today," said the exhibits were chosen from several hundred entries. Mrs. Lida Bronner, president of the International Women's Affairs Club of Newark, also spoke.

Other Jersey artists exhibiting are George Murray, Eugene A. Burkes, Samuel Stewart, Don Miller and Teresa Staats. The works of Horace Pippin, Jacob Lawrence, Richmond Barthe, Romare Beardon, Elizabeth Catlett, Charles White, Ernest Crichlow and Robert Blackburn also are shown.

Painting Exhibit By Negro Artists

An exhibition of paintings by Negro artists will be held by Artists of Today Gallery of Newark, starting tomorrow night through October 13. This is the first all-Negro show in the gallery's four-year existence.

The show will be launched with a reception. May Crawford, coloratura soprano, will sing, accompanied by Willard McGregor, gallery member, who is also a concert pianist.

Murray Kusanobu, gallery president, outlined the show's objectives yesterday.

"We believe that the Negro is an integral part of our sphere of arts," he explained. "This show will give the Negro artist an opportunity to display his work. We are merely the medium through which the artist—no matter what his color—may reach the public."

Artists who will be represented in the exhibition are George Murray, art supervisor at the Office of

Dependency Benefits; Eugene Burkes and Samuel S. Stewart, Newark; Teresa Staats, Borden-town; Romare Beardon, Ernest Crichlow, Charles White and Elizabeth Catlett, New York. Miss Catlett is a sculptress.

Other artists are Horace Pippin, George Murray, James Hester, Don Miller, Jacob Lawrence, Robert Blackburn and Lt. Leonard R. Willette, who was killed in action.

J. K. Mohl, artist from Johannesburg, South Africa, will have a landscape in the show. His painting was brought to this country from Liberia by Mrs. Lida Broner, president of Women's International Affairs Club, National Urban League. Mrs. Broner and Kusanobu's wife, Michael, will be hostesses at the reception.

ARTIST CLAUDE CLARKE, 29-year-old Philadelphian, had a one-man exhibit at the Bonestell Gallery 18 E 57th st from September 17-29. A painter for the last 16 years, Clark has exhibited in most major cities of the country and at the New York World's Fair.

ORANGE, N.J.
TRANSCRIPT

SEP 27 1945

Two Marine Oils In Library Display

Local Artist Lends Exhibition Pieces

Two Marine oil paintings by William P. Lawrence, former Orange resident, will be part of an exhibition of Negro contributions to American art and music, on display in the main room of the Orange Library for the coming two weeks.

Mr. Lawrence, brother of Rev. Earle H. Lawrence of Benilworth place, pastor of the Bethel Baptist Church on Wallace street, is well-known for his marine paintings. He attended Orange schools and now lives on West 42nd street, New York.

The two oils, "The Breakers," painted on the New England coast, and a frigate ship under full sail, are two of a series Mr. Lawrence is preparing for exhibition in New York.

This Library display is part of a series of exhibits on the Negro's contribution to American art. Also shown is a scrapbook prepared by the sixth grade of Oakwood Avenue school, with the life history and contributions of prominent Negroes. The children have written poems and stories to correspond with the historical data, and the book is attractively illustrated with hand drawings.

A series of books on this subject complete the table display. The exhibit will be in the Library for the next two weeks.

NEWARK, N. J.
NEWS
Circ. D. 203,861

OCT 2 - 1945

Negro Art Exhibit Officially Opened

Overflow Crowd Views Contemporary Work Showing Here

"Artists of Today," an exhibit of contemporary Negro art, was officially opened last night at 49 New street. An overflowing crowd of artists and art enthusiasts viewed more than a score of paintings fol-

lowing a reception at which May Crawford, coloratura soprano, sang.

A highlight was the work of the late 2d Lt. Leonard R. Willette of Belleville. Lt. Willette was killed in action September 22, 1944, over Germany while attached to the 99th Pursuit Squadron of the 15th AAF in Italy. He was promoted to second lieutenant from flight officer the day he was reported missing and was recipient of the Air Medal and Oak Leaf cluster.

Winner of awards in national school contests while attending Belleville High, he illustrated a manuscript of a dramatization his mother wrote of Mrs. Eleanor Roosevelt's book, "This Troubled World." With his mother he presented it to Mrs. Roosevelt at a Town Hall Meeting in the Mosque November 13, 1939.

The son of Mr. and Mrs. Lawrence Willette of 137 Stephen street, Belleville, he enlisted while attending New York University, although he had been recommended for West Point.

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The best Afro-American arts of our day reveal a two-fold heritage, forthright, inspired design qualities that stem back to proud, ancient African traditions, and sober realism, which is born of experience in America. Examples of the new and the

an inspired source for "modernism." African art does not imitate nature. Natural forms, masses and planes are carved freely. Natural appearances are changed, stylized. With their sculptural skill, these

Afro-American Art

old racial arts may be seen at the Ohio State Museum currently in connection with an exhibition on Negro history. A group of small paintings by a distinguished young American, Jacob Lawrence, is hung in the museum auditorium, while two show cases of exotic native African arts and crafts illustrate the historical background in History Hall.

The specimens shown are from the Belgian Congo and Nigeria. These are decorative and craft arts. Sculpture in wood, bone and ivory, metal work, pottery, weaving, all lavishly decorated, demonstrate the African artistic craftsmanship.

Perhaps the most interesting objects shown are the dance masks, which were worn during tribal ceremonies. One of the largest masks originally had four horns, and in their midst tufts of hair were pegged. A small depression in the top contained a pot from which smoke and fire poured during the dance.

Shells Made Eyes

Carved statuettes are decorated with shell eyes, necklaces of glass beads and animal teeth, and tribal markings made by red-hot irons. Useful objects are shown: decorated gourds which served as drinking mugs, a head rest, a vanity box, beaded headdress, a ceremonial axe.

Some of the exhibits are lent by Dr. J. H. Harris. Specimens donated to the museum from the collection of Charles F. deMey also are shown.

At first glance one might conclude that the makers of these objects were extremely primitive in their way of life, but this is not true. The peoples of West Africa, the American Negroes' ancestral homeland, actually have a complex society and a long-established art tradition. Contrary to the belief held in the 18th and 19th centuries, the Africans were not "savages," but people with a highly developed culture.

Own Art Forms

Each tribe had its own traditional art forms, styles and patterns. Beautiful surface ornamentation, technical skill and above all, a supreme sense of sculptural form, set the Africans' arts into a class of their own. It was the masterful simplification of sculptured forms which, early in this century, brought the African artists recognition in the European art world. Native African arts were destined to become

artists had the ability to copy nature slavishly, if they had chosen to do so. But they chose to create new forms, instead. This, of course, is the essence of great art.

The tribesmen of the Soudan, Guinea, Ivory Coast, Benin, Cameroons and Congo produced many varied and striking styles. Ivory Coast art is delicate, restrained. The boldly simplified sculpture of the Guinea area had a strong influence upon the development of Cubism. The old tradition of Benin metal work and terra cotta is held in high esteem. The Cameroons' styles are colorful, often grotesque. Like the others, the artists of the Congo decorate their wood carving with geometric motifs, derived, often, from those of weaving and basketry.

Opportunities Slim

When the Negro was taken from his own people and forced into bondage, he had to adapt himself to an entirely new set of customs and occupations. He had little opportunity to practice his own ancient skills, especially after the development of plantation slavery. Apprenticeship in the "fine" arts was rarely possible.

Like American artists in general, the few Negroes who pioneered in painting and sculpture had severe handicaps. Like other artists, the few had to go to Europe for training and recognition. It took a whole generation, after the War Between the States, for Negro art to develop momentum. Subservience to European arts continued, for white and Negro artists alike, until our century. If a career in America was difficult for the white artist, it was next to impossible for the Negro.

The racial dilemma was resolved at last during the mid-Twenties. Interest in self-expression rose in 1928 with the establishment of the Harmon Foundation awards in the fine arts. The younger generation of Negro artists joined the ranks of international "modernism" and the main stream of American art.

Given Impetus

During the depression the Federal Art Projects brought a new flowering. Negro art today plays a respected and integral part in our national arts. The Negro today is beginning to make as distinct and characteristic a contribution to our visual arts as he has made in music.

Young Jacob Lawrence, whose brilliant series of panels are hung in the museum show, was born in



Portion of three-faced wooden dance mask carved by tribal artist of Nigeria, Africa. The small holes originally contained tufts of hair. On view in Ohio State Museum exhibition of Negro arts and history. Mask is lent by Dr. J. H. Harris



This figure with necklace of glass beads and animal teeth comes from the Belgian Congo region. Statuette is part of the Ohio State Museum collection, donated by Charles F. deMey.

Atlantic City in 1917. After finishing in the New York public schools, he studied at the Art Workshop, the Harlem Art Center and the American Artists School. He was a Rosenwald Fellow in 1940, '41 and '42. Many of these paintings, which illustrate the Southern Negroes' migration northward, were reproduced in Fortune magazine, November, 1941. The pictures are lent by the Phillips Memorial Gallery, Washington, D. C.